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ABSTRACT

This monograph focuses on the relationship between pre-adult socialization in the arts and subsequent arts participation, as measured in the data collected in the 1992 Survey of Public Participation in the Arts (SPPA) conducted by the U.S. Census Bureau. The study aims to increase understanding of art socialization experiences as they relate to educational experiences. The extent to which U.S. adults have been exposed to arts lessons and classes as children or young adults is examined and an attempt made to determine whether the nature and extent of the relationship between that exposure and current participation has changed since a SPPA conducted in 1982. The monograph is organized in 6 sections. After the Introduction in section 1, section 2 reviews the 1982 SPPA findings on arts socialization experiences and their relationship to current arts-related activities. Section 3 provides detailed findings on the distribution of socialization patterns in the adult population, and an analysis of how socialization experiences for specific age groups have changed over time. Section 4 explores art socialization experiences and demographic characteristics as predictors of adult arts participation. Section 5 examines the influences of spouses on each others' current arts participation behavior, especially in terms of the interaction of socialization experiences and current behavior. Finally, section 6 discusses the significance of the 1982-1992 socialization data for the development of future art audiences. (MM)

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Education and Arts Participation: A Study of Arts Socialization and Current Arts-Related Activities Using 1982 and 1992 SPPA Data

by

Richard J. Orend

(with Carol Keegan)

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William Taylor performed all SAS programming and data analysis runs needed to complete this study. Patricia L. Orend performed word processing and editing functions. Carol Keegan contributed early draft text for Sections I - IV. The primary author retains responsibility for final text and all analysis, conclusions, and mistakes.

Table of Contents

I
INTRODUCTION

A. THE SIGNIFICANCE OF SOCIALIZATON IN THE ARTS I - 1

B. RESEARCH QUESTIONS I - 2

C. APPROACH TO STUDYING SOCIALIZATION AND CURRENT PARTICIPATION I - 2

1. Sources of Data I - 2
2. Measuring Socialization I - 3
3. Measuring Current Participation I - 4
4. Describing Patterns of Current Participation I - 5

D. ORGANIZATION OF THE REPORT I - 6

II
EARLIER STUDY OF SOCIALIZATION AND THE ARTS: 1982 SPPA DATA

III
SOCIALIZATION PATTERNS

A. MEASURING SOCIALIZATION III - 1

1. Socialization in the 1982 and 1992 SPPA III - 1
2. Indices of Socialization III - 2

B. FINDINGS IN THE POPULATION III - 3

1. How Many People Took Lessons III - 3
2. How Many People Took Art Or Music Appreciation Classes? III - 5
3. How Many People Had Any Lessons or Classes? III - 5

C. SOCIALIZATION EXPERIENCE AND SOCIO-DEMOGRAPHIC CHARACTERISTICS III - 6

1. Socialization and Education III - 6
2. Socialization and Gender III - 8
3. Socialization and Racial/Ethnic Group Membership III - 8

D. SOCIALIZATION OVER TIME: CHANGES IN SOCIALIZATION DISTRIBUTION BY AGE COHORT III - 9

TABLE OF CONTENTS (continued)

IV

PREDICITING CURRENT ARTS PARTICIPATION BEHAVIOR

A. PURPOSE AND APPROACH IV - 1

B. CURRENT PARTICIPATION

C. PREDICTING CURRENT BEHAVIOR FROM SOCIALIZATION IV - 2
EXPERIENCES USING MULTIPLE REGRESSION ANALYSIS IV - 4

1. The Analytic Approach IV - 4
2. Level I Prediction - Core Arts Participation IV - 5
3. Level II Prediction - All Media Arts Participation IV - 8

D. PREDICTING MEMBERSHIP IN ARTS ACTIVITY CLUSTERS IV - 9

1. The Analystic Approach IV - 9
2. Predicting Basic Population Groups IV - 10
3. Multiple Activity Clusters IV - 14
4. Predicting Cluster Membership IV - 23
5. Socialization and Education IV - 32

V

THE ROLE OF SPOUSE IN ARTS-RELATED PARTICIPATION

VI

SOCIALIZATION AND FUTURE ARTS AUDIENCES

I
INTRODUCTION

A. THE SIGNIFICANCE OF SOCIALIZATION IN THE ARTS

Socialization may be defined as the process by which children and youth acquire various orientations, attitudes and patterns of behavior that will persist when they become adults (Easton and Dennis, 1969).

With respect to the arts, it refers to the processes by which arts-related experiences in childhood and youth create an understanding of, and appreciation for, the arts that may lead us to enjoy them as adults. The results of earlier studies also suggest that individuals with a greater number of youthful arts-related experiences are likely to have higher arts participation rates as adults.

This monograph focuses on the relationship between preadult socialization in the arts and subsequent arts participation, as measured in the data collected through the 1992 national survey entitled Survey of Public Participation in the Arts (SPPA). A particular interest is to increase our understanding of socialization experiences as they relate to other education experiences. The analyses described in the monograph also explore the extent to which the public reports having been exposed to arts lessons and classes as children and young adults, and whether the nature and extent of the relationship between that exposure and current participation has changed since an earlier SPPA conducted in 1982. Finally, it explores the implications of these findings for policies and strategies intended to increase public participation in the arts.

Arts socialization experiences are obviously related to level of formal education because most of the formal socialization experiences occur in school. The 1982 SPPA survey documented this relationship and the additional relationship between education and current arts participation. The arts socialization analyses reported here help to isolate the arts-related aspects of formal education from any other contributory aspects of formal education and the relationship of both to arts participation. Several of the analyses below explore this relationship by isolating the effect of education when examining the relationship between arts socialization in youth and arts participation in adulthood.

If we are able to understand the independent contributions of arts-related socialization and general education level to current arts-related participation, we will be better equipped to identify and implement policies and programs designed to induce a higher level of adult participation in the arts. Our understanding should include four general areas: (1) the nature of current arts activity participation patterns, i.e., what kind of behaviors are being measured and how they are related to each other, (2) the nature of socialization patterns, i.e., how people are socialized and what differences exist across key socio-demographic groups (gender, education, race, age) in socialization experiences; (3) the role of current socio-demographic status in current participation patterns, including income,education, size of community, number of children, etc.; and (4) how each of these factors contribute to current arts-related participation.

B. RESEARCH QUESTIONS

Our interest in addressing the issues discussed above led to the formulation of a variety of practical research questions that guided the analysis of and were limited by SPPA arts socialization data:

How many and what types of people are most likely to report preadult socialization in the arts? What types of people are least likely to report them?

What forms of socialization are most common? At what age are they most likely to occur? Are certain types of arts classes more common at certain ages? What types most often occur in school settings?

Over time, are rates of socialization experience stable, increasing or decreasing? Are the types of people reporting them remaining constant?

How is socialization related to adult participation? Is it more or less important than demographic variables (like income, education or marital status) as a predictor of adult participation?

How do current spouses influence arts participation? How is that influence related to socialization experiences? To what extent can a spouse with high levels of arts socialization be expected to affect the participation level of a spouse without such a background?

C. APPROACH TO STUDYING SOCIALIZATION

1. Sources of Data

The 1992 Survey of Public Participation in the Arts (SPPA) was funded by the National Endowment for the Arts and conducted by the U.S. Bureau of the Census. The Bureau collected the SPPA data through household surveys that were part of a larger national survey and interviewed revolving panels of approximately 1,000 respondents each month in 1992, reaching a total sample of 12,736 adults.

Interviews conducted during the first six months of 1992 covered frequency of attendance at a variety of live arts events, as well as exposure to arts-related content through broadcast and recorded media. Interviews during the second six months covered these same topics and additional questions about respondents' interest in attending more arts events, their personal arts participation; (i.e., performing or creating art), the types of music they prefer, their exposure to arts lessons and classes in childhood and youth, and their participation in nonarts-related leisure activities. This monograph analyzes the data collected in the second half of the 1992 survey from a sample of 5,789 adults.

Many of these 1992 SPPA questions had been asked in earlier surveys in 1982 and 1985. The earlier study of socialization (Orend, 1987) was based on the 1982 results. Generally, the 1992 questionnaire differed in: its use of more detailed questions on media exposure to arts-related content; its addition of an art form (dance other than ballet); and its more detailed questions about respondents' music preferences. Changes in the specific questions on current participation included the exclusion of attendance at arts events that were school related' i.e., attending children's school programs, which could have lowered overall reported participation rates for some types of activities. With regard to socialization data, it continued to measure eight types of arts lessons and classes measured in the 1982 SPPA, but eliminated measures of in-home exposure to the arts and attendance at live arts events prior to age 18. This change means that overall measures of socialization are somewhat different for 1982 and 1992.

The differences in measurement of participation and socialization, while seemingly minor in content, are methodologically important enough to restrict the usefulness of direct comparison of specific rates of current activity and prior socialization experiences. As a result our comparisons of 1982 and 1992 survey results will be at a more general level, using macro-level relationships as the basis for identifying apparent similarities, differences, or trends.

2. Measuring Socialization

Measures of arts socialization experiences in the 1992 SPPA included:

a) questions on whether the respondent took any of the following types of lessons or classes before turning 25 years of age:

lessons in voice training or playing a musical instrument
lessons in the visual arts (sculpture, painting, printmaking, photography, film making)

lessons in acting or theater
ballet lessons
dance lessons other than ballet (modern, folk, tap)
creative writing lessons
art appreciation or art history classes
music appreciation classes

b) for each type of class or lesson taken, the time period in which this occurred (that is, whether the respondent was under the age of 12 at the time, between 12 and 17, between 18 and 24, or older); and

c) whether that lesson or class took place in an elementary or high school setting, or in some other location.

Building Indices of Socialization

To facilitate an overall examination of these aspects of arts socialization, indices were developed which could incorporate all SPPA measurements of arts socialization experiences. As explained in detail below, the indices assign a score to each respondent based on whether any classes or lessons were taken in each time frame and the specific time period(s) involved. The more time periods involved and the older the respondent at the time, the higher the value assigned to that respondent for each type of lesson or class. A total of eight lesson/class types were scored in this manner. They included music lessons, art lessons, ballet lessons, "other" dance lessons, acting lessons, writing lessons, art appreciation classes, and music appreciation classes. For measuring overall level of socialization, these scores were combined (summed) to produce a "Combined Arts Socialization Index." These nine indices form the basis for the analysis of socialization experience.

3. Measuring Current Participation

Four categories of current participation questions were included in the SPPA. They were: (1) measures of past year attendance at live arts events; (2) measures of past year exposure to arts-related media content, (3) measures of participation in non-arts leisure activities; and (4) measures of active roles in the arts, painting, playing an instrument, writing, acting, singing, etc. This study focuses on the first two categories. Our primary interest is in the consumption of the arts as audience rather than as artist. The third and fourth types of activity are combined in a single analysis of all leisure activities presented in Chapter 4, but are not singled out beyond that.

Media content, the second category, is further divided into two subgroups: activities using mass media, radio, television and recordings; and reading. Finally, one attendance activity, visiting art or craft fairs, was treated separately under the second category because of the happenstance nature in which it is often encountered and the mixed nature of its artistic content. The analytic results also will show that some other activity categories may share ambiguous interpretations by survey respondents.

Table 1.1 provides a complete listing of the arts participation measures used in the analyses in this monograph.

In total, the 1992 SPPA data cover 31 measures of arts participation: 9 measures of live participation, 16 measures of media-based participation, and 6 measures of participation in other arts-related leisure activities.

Finally, arts-related activities also are viewed in terms of their relationship to all leisure behavior. The SPPA respondents indicated whether they pursued any of the following non-arts activities during the prior year: hours per day watching television; attending sports events; going to amusement or theme parks; jogging or other exercise programs; participating in other sports activity, like softball, golf, etc.; participating in outdoor activities, like hiking, camping, canoeing, etc.; do volunteer or charity work; doing home improvements; and working with indoor plants or gardening. They were also asked if they had done any of about 30 different art activities as an artist. These included a wide range of visual and performing arts, composing, and writing. While clearly a critical part of the arts environment and properly a focus of study in terms of socialization experiences, these activities were not a focal point for the present analysis. Therefore, they are treated only briefly in this monograph in the analysis of total leisure behavior.

4. Describing Patterns of Current Participation

To effectively examine the primary research questions in this analysis, it was necessary to identify each individual's pattern of arts-related activities. Prior research focused on the level of participation in specific activities or groups of specified activities, such as the number of classical concerts and operas attended or the number of plays attended. This approach treats activities as isolated events without considering the level of other activities. A person who goes to many plays but does little else may be very different from the person who attends plays and ballets. To address this issue, people are grouped in terms of their level of participation across all the arts activities being studied. In this manner individuals who attend, say, operas and plays, but little or nothing else among core arts activities are considered to have the same arts activity pattern and are placed in the same group. This is done using a statistical technique

Table 1.1

Three Types of "Past Year" Arts Participation Measurements Collected in the 1992 SPPA

nine measures of the frequency of attendance at "core" arts audience activities (number of times attended)

going to a live jazz performance
going to a live classical music performance (symphony, chamber, or choral music)
going to a live opera
going to a live musical stage play or operetta
going to a live performance of a non-musical stage play
going to a live ballet performance
going to a live dance performance other than ballet (modern, folk or tap)
visiting an art museum or gallery
visiting an historic park or monument, or touring buildings or neighborhoods for their historic or design value

sixteen measures of "past year" media-based arts participation (number of times watched or heard

frequency of:
watching a jazz performance on TV or videotape
watching a music performance on TV or videotape
watching an opera on TV or videotape
watching a musical stage play or operetta on TV or videotape watching a non musical stage play on TV or videotape
watching dance (ballet, modern, folk or tap) on TV or videotape
watching a program about artists, art works or art museums on TV or videotape?

did the respondent: (no frequency, just "yes" or "no")
listen to jazz on radio?
listen to jazz records, tapes or CDs?
listen to classical music on radio?
listen to classical music records, tapes or CDs?
listen to opera music on radio?
listen to opera music records, tapes or CDs?
listen to musical stage play or operetta on radio?
listen to a musical stage play or operetta on records, tapes or CDs?
listen to a radio performance of a non musical stage play?

six measures of other "past year" arts-related leisure activities:

frequency of visiting an art fair or festival, or a crafts fair or festival ("yes" or "no")

did the respondent:
read any plays?
read any poetry?
read any novels or short stories?
listen to a poetry reading (live or recorded)?
listen to a book or novel reading (live or recorded)?

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called "cluster analysis" and the resultant groups of people who behave in a similar way are called clusters.*

The analysis then focuses on determining which factors, including socio-demographic characteristics and socialization experiences, best predict cluster membership. Once we have described the pattern of current participation and the pattern of socialization, the analysis focuses primarily on this question.

Cluster analyses are used to group individuals in three areas: (1) for the nine core arts audience activities; (2) for 31 all arts activities across all media, and (3) for all leisure behavior, including making art. Each of these clusters represents a segment of the American population that behaves in a similar way with regard to the activities being considered. We want to know how these various patterns, including the pattern of non-participation, are related to arts-related socialization experiences as well as to other socio-demographic characteristics.

D. ORGANIZATION OF THE REPORT

The remaining chapters of this report cover a variety of analyses and discussions of their significance for the arts community:

Section 2 reviews the 1982 SPPA findings on arts socialization experiences and their relationship to current arts-related activities.

Section 3 provides detailed findings on the distribution of socialization patterns in the adult population, and an analysis of how socialization experiences for specific age groups ("age cohorts") have changed over time.

Section 4 explores arts socialization experiences and demographic characteristics as predictors of adult arts participation.

Section 5 examines the influence of spouses on each others' current arts participation behavior, especially in terms of the interaction of socialization experiences and current behavior.

Finally, Section 6 discusses the significance of the 1982 and 1992 socialization data for the development of future arts audiences.

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*Socialization was also examined using cluster analysis but results were difficult to clearly interpret. Therefore, these results are not reported in this monograph.

II
EARLIER STUDY OF SOCIALIZATION AND THE ARTS: 1982 SPPA DATA

The 1982 SPPA asked most of the same questions about arts-related socialization and current participation that were asked in the 1992 SPPA. The specific differences, mentioned in Section I, make an item by item comparison unreliable, but the basic findings are valid indicators of general relationships and behavior patterns that form a useful starting point for our report on the 1992 results.

The two basic questions addressed in the earlier report were: what is the pattern of arts-related socialization in the U.S. population and how is socialization related to current arts-related activity? (Orend, 1988)

The analytic approach used for the 1982 data was similar to the approach taken in the present study in that:

(1) specific indices of socialization experience were constructed using the age of socialization and number of different periods in which socialization was experienced;

(2) an overall index of socialization was developed using the sum of all experiences;

(3) socialization index scores were used to predict current behavior in specific areas of current arts-related activity; and

(4) comparisons of the relative predictive power of socialization and the socio-demographic factors, like education level and income, were included in the analysis.

Differences in approach are mainly related to the use of cluster analysis, described in Section I, to organize current arts-related activities. There were also some specific questions in each study that were not used in the other, where no direct comparison is possible.

Basic findings from the 1982 SPPA data showing the relationship of socialization and current participation that are comparable to 1992 SPPA data include the following:

1. Having exposure to arts activities during childhood and early adulthood (to age 24) is a strong independent predictor of adult participation in the arts. Those who were exposed to the arts in the form of lessons, appreciation classes, hearing classical music in the home, and attending arts activities are more likely to

pursue arts-related activities as adults; those who didn't are much less likely to do it now. This basic finding serves as the starting point for study of the 1992 SPPA presented in this monograph.

2. The greater the number of pre-adult socialization experiences a respondent reported, the higher the respondent's current level of arts participation. In other words, more is better.

3. The more age groups during which a respondent reported such experiences, the higher the respondent's current level of arts participation.

4. The older the respondent's age at the time socialization is experienced, the stronger the relationship to current participation. For example, exposure in college is a better predictor than exposure in grade school or high school.

The relationships in points 1 through 4 are roughly illustrated in Figure 2.1.

5. The medium in which an individual was socialized (music lessons, art lessons, dance lessons, etc.) is related to the type of adult participation they report. Socialization in a specific art form is a better predictor of adult participation in that art form than socialization related to other art forms.

6. However, a halo effect also exists. Individuals socialized in any area are more likely to participate in some art-related activity than those with no socialization experiences.

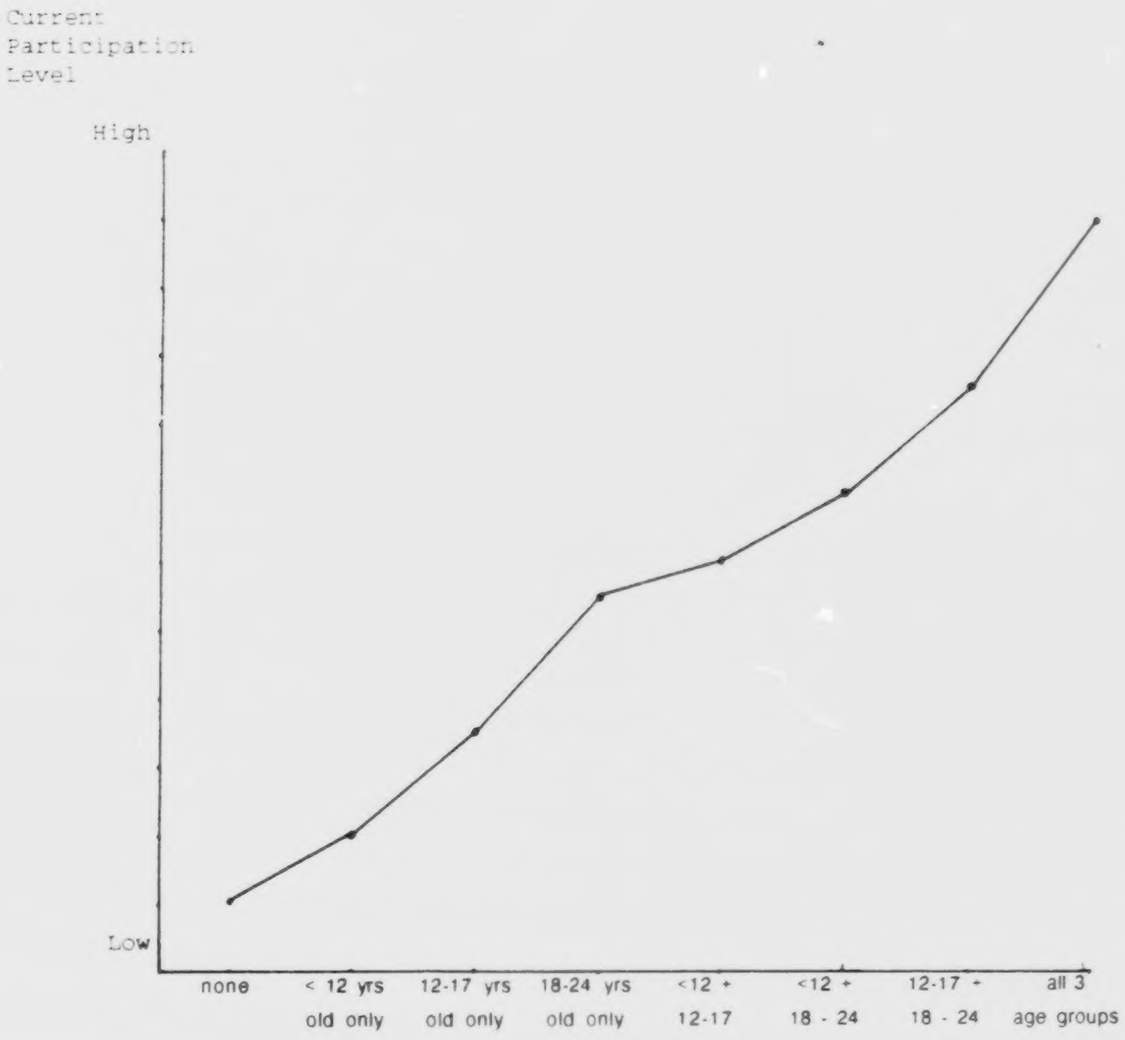
7. Although socio-demographic factors like education, income, and age also predict current participation, the independent effects of socialization remain constant.

Table 2.1 provides a direct comparison of socialization experiences in specific art forms. By and large these results show few significant differences across the 10-year span of the two surveys. Those differences that do exist, such as an apparent trend away from music and art lessons, are not explainable with data available in the SPPA. Age differences, for example, would suggest that more, rather than less, people should have music and art lessons in 1992 because the frequency of lessons increases among younger people.

It appears, then, that the basic results of the 1982 and 1992 surveys are very similar. As reading the results presented in Section IV of this report will reveal, the basic relationships between socialization and participation will be confirmed. The results presented in Sections IV and V, however, go well beyond those presented in the 1988 report in explaining how socialization is related to current arts-related participation.

Figure 2.1

Basic Relationship Between Socialization and Current Arts-Related Participation: 1982 SPPA



Socialization Experience

Table 2.1

Comparison of Socialization Rates in 1982 and 1992

Type of Socialization

		Music Lessons (%)	Art Lessons (%)	Acting Lessons (%)	Ballet Lessons (%)	Writing Lessons (%)	Art Appr. (%)	Music Appr. (%)
No	1982	54.0	80.9	90.3	93.1	84.5	82.5	80.7
Lessons	1992	62.8	86.5	93.4	93.0	87.7	84.5	83.4
< 12	1982	11.8	0.9	0.4	4.1	1.5	0.3	1.2
yrs. old	1992	10.6	0.6	0.3	4.3	0.1	0.3	0.6
12 - 17	1982	17.9	9.2	4.9	0.8	5.4	4.9	7.6
yrs. old	1992	14.3	5.5	3.5	0.9	3.9	3.8	5.7
18 - 24	1982	2.2	5.7	2.2	0.9	7.8	10.2	8.6
yrs. old	1992	1.9	4.6	1.7	0.5	6.5	10.3	8.7
multiple	1982	14.2	3.5	1.2	1.2	2.1	1.7	2.0
periods	1992	10.5	2.8	1.2	1.2	1.8	1.0	1.6
Total	1982	100.1	100.2	99.0	100.1	100.0	99.6	100.1
	1992	100.0	100.0	100.0	100.0	100.0	99.9	100.0
Total N	1982	2678						
	1992	5789						

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III
SOCIALIZATION PATTERNS

A. MEASURING SOCIALIZATION

1. Socialization in 1982 and 1992 SPPA

There are a number of ways in which children and young adults may acquire a predisposition to become part of the audience for the arts as adults. Six types of such activities are: (1) by engaging in activities that make up the arts, such as playing a musical instrument or writing; (2) by having formal learning experience pointed toward educating in the arts, like music or art appreciation classes; (3) by being exposed to the arts at home; (4) by participating in arts audience activities like going to concerts or galleries; (5) by being told that they should participate in the arts by parents, teachers or others; and (6) by being influenced by the behavior or other pressure of friends and other reference groups. Exposure to these and other possible types of influence help to determine how people behavior as adults.

No survey or other data that measures all of these factors is available. This is one reason that the analyses described in Section IV of this monograph are able to explain only a relatively small part of current arts-related activities. The 1982 Survey of Public Participation in the Arts (SPPA) included indicators of four of the six types of socialization experience. These were: having lessons in one or more of six areas; having music and/or art appreciation classes; having heard classical music in the home (exposure to the arts); and having attended concerts or art exhibits. Of these four, lessons and appreciation classes were measured across three time periods, less than 12 years old, 12 - 17 years of age, and 18 - 24 years of age, using a "yes" or "no" response for each period. The other two were measured only in terms of whether they occurred often, occasionally, or not at all during any time period.

The 1992 SPPA asked only about lessons and appreciation classes. Thus, the range of relevant socialization experiences covered is somewhat narrower than the earlier survey. However, part of the loss of information that these survey changes imply is offset by the fact that experiences in these four types of activities were positively correlated in the 1982 results. Individuals who experienced one type were more likely to have experienced one or more of the other types. This means that not having answers to early attendance or home listening experience questions only partially reduces our ability to describe the general level of socialization experience and predict current arts activities. Unfortunately, it is not possible to determine the magnitude of the difference.

Despite these differences, the 1992 SPPA data provide a wealth of information on arts-related socialization experiences. In this section, we describe the overall pattern of those experiences and how they relate to four other individual characteristics: education, gender, age, and race.

2. Indices of Socialization

The questionnaire asked respondents to indicate if they had experienced lessons in six different areas: music lessons, art lessons, ballet lessons, "other" dance lessons, acting lessons, and creative writing lessons, and/or had classes in music appreciation and art appreciation/history as indicators of arts-related socialization. For each type of lesson or class, respondents also were asked if they had the experience before age 12, from 12 - 17 years of age, or from 18 - 24 years of age. Using answers to these questions, an index was constructed for each type of socialization experience. The indices are used as indicators of the level of socialization, to compare patterns of socialization, and to compare socialization experience with current arts-related activities (in Section IV).

The construction of these indices is based on analyses of the 1982 SPPA which showed that there was a relationship between at what age lessons and/or classes were taken and current arts activities and in how many time periods lessons or classes were taken and current arts activities. Specifically, lessons or classes taken in more than one time period and/or at a later age were more powerful predictors of current activity. This fact was used in the construction of the indices as described below:

assigned value	when lesson/class was taken
0	not during any time period
1	while under the age of 12
2	while 12 - 17 years of age
3	while 18 - 24 years of age
4	while under 12 and 12 - 17 years of age
5	while under 12 and 18 - 24 years of age
6	while 12 - 17 and 18 - 24 years of age
7	during all three time periods

For example, in considering a respondent's reported exposure to creative writing lessons, someone who reported no such lessons at any time would be assigned a 0 value. Another respondent who had creative writing lessons, but only while between the ages of 12 and 17, would be assigned a value of 2. A third respondent reporting creative writing lessons both while under the age of 12 and between the ages of 18 and 24 would be assigned a value of 5. Only the respondent reporting lessons during all three time periods would be assigned the maximum value of 7.

A combined arts socialization index (CASI) was created using all eight types of lessons and classes. Considering all eight types of socialization experiences, any respondent's total socialization index was calculated as the sum of: the number and timing of lessons (with a possible range of 0 - 42), and the number and timing of classes (ranging from 0 - 14). The resulting socialization index could range from 0 to 56. Actual results were in a much narrower range (nobody had all lessons and classes during all periods). About half the population, 49.5%, had no socialization experiences as measured in the 1992 SPPA. This compares to 29.5% who had no socialization experiences using the four types of indicators (adding attendance and hearing classical music at home) included in the 1982 SPPA.

At the other extreme, one person achieved a score of 46. Ninety-nine percent had a combined arts socialization score of 22 or less, and about 95% had a score of 14 or less.

For ease in presenting results on socialization patterns and comparisons to current behavior, the combined arts socialization index was categorized as follows:

CASI Score	Category Score
0	0
1 - 2	1
3 - 6	2
7 - 14	3
15 or more	4

Except in the regression analysis presented in Section IV, these categories will be used to indicate the overall level of each person's socialization experiences.

B. FINDINGS IN THE POPULATION

1. How many people took lessons?

Table 3.1 represents the rates at which SPPA respondents report having taken six types of art lessons at any of the three time periods.

As indicated in the first row of the table ("no lessons"), large percentages of the population recall no such early arts education experiences. Music is the type of lesson most respondents recall having taken, with 37.4% (100 minus 62.6 who had no lessons) indicating they had some kind of music lesson prior to their 25th birthday. In contrast, no more than 13.5% had any of the other

Table 3.1

Proportion Receiving Lessons in the Arts

	Type of Lesson					
When lessons were taken	Music Lessons (%)	Art Lessons (%)	Acting Lessons (%)	Ballet Lessons (%)	"Other" Dance Lessons (%)	Writing Lessons (%)
No lessons	62.6	86.5	93.4	93.0	87.7	87.7
Less than 12 yrs.	10.6	0.6	0.3	4.3	4.5	0.1
12 - 17 yrs. old	14.3	5.5	3.5	0.9	3.4	3.9
18 - 24 yrs. old	1.9	4.6	1.7	0.5	2.5	6.5
Less than 12 and 12 - 17 yrs. old	6.3	0.6	0.4	0.6	0.7	0.2
Less than 12 and 18 - 24 yrs. old	0.5	0.03	0.03	0.1	0.1	0
12 - 17 and 18 - 24 yrs. old	1.1	1.4	0.6	0.1	0.6	1.4
During all three periods	2.6	0.8	0.2	0.4	0.5	0.2
	100%	100%	100%	100%	100%	100%
Total number of respondents	5789	5789	5789	5789	5789	5789

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types of lessons. The least frequent lesson experiences are 6.6% for acting lessons and 7.0% for ballet lessons.

The remaining rows of the table show how different types of lessons tend to be taken at different ages. The patterns for ballet and "other" dance lessons illustrates the kind of information that may be drawn from these figures. For ballet, the highest rate (4.3%) is reported at "less than 12". Similarly, "other" dance lessons are most likely to be taken during only that time period (4.5%), although participation doesn't decline as sharply with increasing age as it does for ballet. Taking ballet classes falls with increasing age, from 5.4% when respondents were under 12 years of age, to 1.9% while they were between 12 and 17, and to 1.1% while they were 18 - 24 years old. The comparable rates of lesson taking for "other" dance are more similar across age groups, falling from a high of 5.8% in the youngest group to 3.7% in the oldest. In each case these figures represent the total of all individuals who had dance lessons, ballet or "other", during the time period whether it was only in one period or in two or three periods.

The results for the two types of dance lessons may reflect a common phenomena that we observe in our own communities. Those taking dance lessons, mostly girls, begin ballet or "other" types of dance when at a very young age. For ballet, most do not continue beyond age 12, as seen in the multiple time frame figures further down the ballet column (0.6%, 0.1%, 0.9% and 0.4%). In addition, relatively few start when they are older (1% between 12 and 17 years old and 0.5% when they are 18 to 24 years old). The pattern for "other" dance forms is somewhat different. There are far more who start at a later age and somewhat more who participate in more than one period.

Music is the most commonly reported lesson for those under 12 and from 12 - 17 time years of age. During those years, one quarter of all adults (24.9%) recall taking music lessons, but usually during only one of those periods. The next largest group, 6.3%, took music lessons during both of those periods. Thus, somewhat less than one-third of the people have completed their music lessons by about the time they would graduate from high school. Contrasting music and both types of dance lessons, we see that music dominates early age socialization. Ballet has a similar early age pattern, but at a much lower frequency. "Other" dance lessons have a similar early frequency to ballet, but are more likely to be taken in a later period either as continuation or new starts.

The time period of 12 - 17 is when art and acting lessons are most likely to have been taken,reaching 8.3% and 4.7%, respectively, for all groups. Art and acting lessons, then are predominantly experiences incurred the high school years, although not necessarily in school.

Exposure to writing lessons increases with age, from a low of 0.5% of adults reporting lessons while under 12, to 8.1% reporting they took them while 18 - 24. This is the most commonly reported type of lesson during the 18 - 24 time period. The increase with age contrasts sharply with the age-related declines seen for ballet, and to a lesser extent, "other" dance. Much of this difference may be the result of creative writing courses given in college.

The last four rows of the table describe how often lessons are taken during more than one time period. Lessons in more than one time are less common in all areas. Most people who had lessons were done with them by the time they reached high school graduation age. Writing lessons and, to some extent, art lessons are the exceptions.

The number of people pursuing lessons through all three periods is very small, less than 0.8% for all but music lessons (2.6%). Of course, some people picked up lessons again when they were older, but this continuing education process is not part of the focus of this study.

2. How many people took art or music appreciation classes?

Table 3.2 presents the same kind of experience information for both art appreciation and music appreciation classes.

Roughly 15% of all adults report having taken each class before the age of 25; 15.5% report art appreciation classes during at least one of the three time periods studied, and 16.6% report music appreciation classes.

Reported exposure rates increase with age. For art appreciation classes, recall of exposure was near zero (0.5%) before age 12, 4.8% for the time period 12 - 17, and the highest rate they reported was for the time period 18 - 24 (11.2). For music appreciation, comparable figures are 1.0%, 7.3%, and 9.9% respectively.

The four rows showing multiple time period participation reveal that exposure to such classes over two time periods is extremely rare, with about 1% of all adults recalling art appreciation classes and 1.6% recalling music appreciation classes during any two time periods.

3. How many people had any lessons or classes?

Table 3.3 presents the percentages of SPPA respondents at each level of the Combined Arts Socialization Index. The Index, whose construction was described above, shows the level of socialization across all lesson and class types. The narrative descriptions of categories provide a word picture of how individuals could have

Table 3.2

Proportion Who Had Arts Appreciation Courses

Type of Course

When courses were taken	Art Appreciation (%)	Music Appreciation (%)
No lessons	84.5	83.4
Less than 12 yrs.	0.3	0.6
12 - 17 yrs. old	3.8	5.7
18 - 24 yrs. old	10.3	8.7
Less than 12 and 12 - 17 yrs. old	0.1	0.4
Less than 12 and 18 - 24 yrs. old	0.03	0
12 - 17 and 18 - 24 yrs. old	0.8	0.9
During all three periods	0.1	0.3
Total %	99.9%	100%
Total number of respondents	5789	5789

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Table 3.3

Combined Socialization Index

		Level of Arts Socialization (%)
	None*	49.5
Level 1:	Lessons in one activity at less than 18 years of age or lessons in two activities at less than 12 years of age	14.9
Level 2:	Lessons in one activity at more than 17 years of age or lessons in more than one activity at least one of which was taken when over 12 years of age	17.0
Level 3:	Lessons in one activity during all time periods and/or lessons in at least two activities during multiple time periods or lessons in at least three activities.	14.6
Level 4:	Lessons in a least three activities during multiple time periods.	4.0

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*Among types listed in SPPA in 1992

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been assigned index values. As scores increase the number of different combinations becomes very large and complex.

The table shows the percentages of SPPA respondents at each arts socialization level. Half the respondents (49.5%) had no socialization experiences, reporting no lessons or classes of any kind before the age of 24. Roughly 15% fell in each of the first three levels: 14.9% reported Level I socialization experiences, 17.0% described lessons and classes matching the Level 2 description, and 14.6% were assigned to Level 3. Only 4% of all adults could be categorized as Level 4, because they reported taking at least three types of lessons or classes during more than one time period.

C. SOCIALIZATION EXPERIENCE AND SOCIO-DEMOGRAPHIC CHARACTERISTICS

The Index tells us that about half the population has not had any of the kinds of socialization experiences elicited in the SPPA and that most of the rest of the population had rather limited exposure to these particular activities. It does not provide any indication of the extent of exposure to other activities that might influence current arts-related participation. However, its most important role may be as a means of comparing different segments of the population. In the following tables, we look at general socialization and specific experience types as functions of several different socio-demographic characteristics, education level, gender, and race, to determine how each characteristic is related to socialization experiences. The specific characteristics used in this analysis were selected because they coincided with socialization experiences (education) or were constant across the entire process (gender and race).

1. Socialization and Education

Because much formal socialization (classes and lessons) takes place in school and because certain types of socialization are primarily available in later school years, like appreciation classes, creative writing classes, even "art" classes, there is an expected relationship between socialization level and education level.

Table 3.4 shows the relationship between overall socialization and education level. The very strong relationship has two primary features. First, those with less education are also less likely to have had the kind of socialization experience measured in the SPPA. More than four in five of those who did not graduate from high school also had no socialization experiences. Slightly over half, 57.3%, of the high school graduate group had no socialization, while about one quarter, 24.6%, of the college graduates had no socialization experiences. Those results should not lead one to conclude that the additional lessons and classes were

Table 3.4

Socialization by Education

	Socialization Index					
Education Level	0 %	1 %	2 %	3 %	4 %	Total % (N)
Did not graduate from High School	82.8	10.0	5.9	1.0	0.3	100 (1095)
High School Graduate	57.3	19.8	15.4	6.7	0.8	100 (2099)
Attended Some College	33.7	15.9	23.0	20.4	7.0	100 (1313)
College Graduate	24.6	9.9	22.9	30.0	12.6	100 (1282)
N	2867	860	984	805	273	5789

always taken in school. Many were not. While school offered the opportunity for students to take such classes that may have been less available to those not in school (at whatever level), this was not the only factor driving these choices. It is also likely, particularly for those who attended college, that the general perspective and socio-economic characteristics of many individuals who were planning to attend college oriented them to these kinds of formal arts socialization experiences. Thus, they were more likely to have had lessons during earlier periods also.

Second, those with more formal education are more likely to have had more socialization experiences; the proportion of those with level 3 and 4 socialization increases with education level. Only 1.3% of those who did not graduate from high school had a socialization index value of 3 or higher, while 42.6% of the college graduates were in these higher socialization experience groups. This outcome is partly the result of the scoring system which gives greater weight to experiences occurring in later time periods. It is also partly the result of the greater availability of these formal mechanisms, such as art and music appreciation classes and creative writing classes, in a college environment.

Table 3.5 shows the socialization-education relationship for each type of socialization addressed in SPPA. The basic pattern of more education leads to more socialization is maintained across each type of lesson/class. However, some variance exists.

The biggest difference exists between those who went on to college and those who did not, although the magnitude of the difference varies for different activities. Art and music appreciation classes and writing lessons have the largest proportional increase between the high school and college groups, again reflecting the college source of this type of socialization experience. For ballet, "other" dance, and art lessons, the change is smaller, suggesting that going to college, *per se*, has less to do with expanding these types of socialization experiences. In all cases the proportional increase from high school graduate to any college is greater that from some college to college graduate, although for appreciation classes the absolute difference (from about 14 to 16 percentage points at each level) is very close.

Because we have seen that most dance-related socialization occurs at a very young age, less than 12 years old, we know that the difference in the proportion of individuals who take these lessons is not attributable to taking the lessons while in college. We may conclude, therefore, that people who take dance lessons when they are younger are more likely (for reasons we do not know) to go on to college. This pattern is true for other types of art-related lessons also. We may speculate that the relative differences in socialization experiences between those who attend college and those who do not are related. Individuals who go to college are relatively wealthier and their parents are more likely

Table 3.5

Education Level by Individual Lessons/ Class Experiences

Percent Who Had Any Lessons/Classes

	Music Lessons %	Art Lessons %	Acting Lessons %	Ballet Lessons %	"Other" Dance Lessons %	Writing Lessons %	Art Appr. Class %	Music Appr. Class %
Did not graduate from High School	11.1	2.7	1.3	1.5	4.0	0.9	2.2	2.4
High School Graduation	31.7	8.8	3.5	4.6	9.0	5.4	6.2	8.2
Some College	50.1	19.0	9.9	10.7	16.8	18.8	20.8	22.8
College Grad	56.1	24.6	13.1	11.8	20.3	26.9	36.6	36.4

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to have gone to college than those who do not. These factors may contribute to the likelihood of having more lessons of any type than those not going on to college.

2. Socialization and Gender

The next table examines the relationship of gender and socialization experiences. Table 3.6 presents the percentages of male and female respondents reporting they had ever had each of the 8 lesson/class types covered in the SPPA.

The largest gender differences involve: "other" dance lessons, where female exposure is almost three times higher than male exposure (16.5% v 6.4%), and ballet (11.4% vs.5.2%). A smaller gender difference occurs for music lessons (40.0% vs.35.0%). Little or no difference exists in the other areas.

3. Socialization and Racial/Ethnic Group Membership

Table 3.7 shows the relationship between racial and other group membership and having socialization experiences in each of the eight arts areas.

Respondents are divided into four groups for analysis - white, African American, Hispanic, and Asian. A small group of people (N = 21) who were in other categories was too small to include in the analysis.

For all art types and for the summary measure (any lessons/ classes), whites are more likely to have had socialization experiences. The greatest difference occurs for music lessons, where whites are 14.8 percentage points more likely to have participated than the next closest group (African Americans). They are also 18.9 percentage points more likely to have had any type of socialization experiences, 54.6% to 36.4% for Asians.

The advantage for whites in other specific areas is much smaller. For example, the greatest difference between whites and any other group is 8.1 percentage points in the case of music appreciation classes.

Hispanics are somewhat less likely to have had socialization experiences of any kind than any of the other groups, but, with the exception of ballet lessons, differences among Hispanics, African Americans, and Asian people for individual types of lessons and classes are all smaller than the differences between whites and the other groups.

Some of the differences between whites and other groups may be attributable to differences in education level and income level (lessons may be expensive). Other possible explanations include cultural differences in the mechanisms used to socialize children

Table 3.6

Socialization by Gender

	Percent Who Had Each Type of Socialization Experience							
	Music Lessons	Art Lessons	Acting Lessons	Ballet Lessons	"Other" Dance Lessons	Writing Lessons	Art Appr.	Music Appr.
Men	35.0	13.3	5.7	5.2	6.4	12.6	15.4	16.6
Women	40.0	13.3	7.3	11.4	16.8	12.2	15.2	17.4

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Table 3.7

Socialization by Racial/Ethnic Group*

Racial/Ethnic Group*	Percent Who Had Any Lessons or Classes								
	Music Lessons	Art Lessons	Acting Lessons	Ballet Lessons	"Other" Dance Lessons	Writing Lessons	Art Appr. Class	Music Appr. Class	Any Lessons/ Classes
White	41.2	14.3	7.1	7.9	13.5	13.6	16.4	17.8	54.6
African American	26.4	8.9	4.7	4.4	8.2	9.4	12.3	13.6	35.5
Hispanic	17.0	11.4	4.5	3.6	6.7	8.4	11.8	10.6	30.9
Asian	20.1	11.7	5.2	1.9	9.1	8.4	11.1	9.1	36.4

*21 respondents classified themselves as "other" and are not included in the table because of the small number.

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and in the interest of members of each community in different artistic pursuits. These speculations aside, this question is clearly an area where further research is desirable.

D. SOCIALIZATION OVER TIME: CHANGES IN SOCIALIZATION DISTRIBUTION BY AGE COHORT

Because respondents of different ages are reporting on the same reference period in their lives, when they were under age 24, the SPPA data permit a "cohort analysis" of the extent to which young people's exposure to arts lessons and classes may have changed over the past several decades.

For example, when "baby boomers" (respondents born between 1947 and 1956 and aged 36-45 at the time of the 1992 SPPA) are asked to describe their arts socialization experiences in childhood and youth, they're being asked to recall their experiences between roughly 1947 and 1980. Similarly, respondents aged 18 to 27 at the time of the 1992 SPPA are reporting on their arts socialization experiences during the years 1970 to 1992, and 56 - 65 year old respondents are reporting on their socialization experiences between 1927 and 1960. Although these periods are overlapping, there can be definite patterns in socialization experience based on age. In addition, it is possible that the relative level of experience between men and women could have changed over time. Table 3.6 showed small difference in socialization experiences except in the dance areas. The research question being asked here is whether these results are true for all age groups.

Table 3.8 presents results for overall socialization experience, dividing individuals into groups with no experience and low, medium & high levels of experience.* The analysis adds gender to determine if the age cohort experience are different for men and women.

The basic pattern in this table is quite clear: the older the individual, the less likely they are to have had any lesson/class socialization experience in their youth. This pattern is true, with one minor exception, for both men and women. In the group who are 66 years of age or older, 68.6% and 63.2% of men and women respectively had no socialization experience. For men this percentage decreases steadily until, for those from 18 to 27 years of age, the proportion without socialization experiences is 42.9%. While some jumps are larger than others, there is no particular watershed point reflected in this progression.

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*The last category combines levels 3 and 4 from prior analyses because added subdivisions created by six age groups and gender, producing 12 total categories, make cell sizes too small.

Table 3.8

Age by Combined Socialization Index Value
Controlling for Gender

		Combined Socialization Experience		
	None	Level 1	Level 2	Levels 3 & 4
AGE		Lessons in 1 act. at less than 18 yrs. of age **OR** lessons in 2 act. at less than 12 yrs. of age	Lessons in 1 act. at more than 17 yrs. of age **OR** lessons in more than 1 act. at over 12 yrs. of age	Lessons in an act. during all periods and/or lessons in at least two act. during multiple time periods **OR** lessons in at least 3 act. at more than 12 yrs. of age
18 - 27 yrs.				
Men	42.9	14.6	20.5	22.0
Women	33.1	14.8	21.8	30.3
28 - 35 yrs.				
Men	46.3	14.4	17.7	21.6
Women	43.0	13.3	20.5	23.2
36 - 45 yrs.				
Men	48.6	14.9	18.7	17.8
Women	41.0	13.9	18.8	26.3
46 - 55 yrs.				
Men	57.0	13.4	12.6	17.0
Women	50.5	18.9	13.8	16.8
56 - 65 yrs.				
Men	59.9	13.8	16.2	10.1
Women	52.6	17.0	16.5	13.9
66+ yrs.				
Men	68.6	11.8	12.9	6.7
Women	63.2	16.6	11.4	8.8

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For women the pattern on the question of whether they had any socialization is essentially the same, except for the 28 - 25 year old and 36 - 34 year old groups where the trend is slightly reversed. Women have a somewhat larger overall change, by 5 percentage points, than men (from 63.2 to 33.1 versus 68.6 to 42.9). However, before suggesting that this could reflect a trend, it should be pointed out that some individuals in the 18 - 27 year old group still had time to accumulate more socialization experience, until they were 24 years old, and this period could reverse any differences between men and women. It will, though, continue the overall trend toward a higher proportion with some socialization experience.

Not only are younger people more likely to have had at least one socialization experience (lesson/class), they are also more likely to have had more than one or experiences in more than one time period. Looking at the last column on Table 3.8, the percentages of individuals with level 3/4 socialization experiences increases from between 7% and 8% for combined gender groups to between 22% and 30%. Thus, not only are more people experiencing arts-related socialization, but they are doing it more often in each successive cohort generation. Again, women in the 28 - 35 year and 36 - 45 year groups lightly reverse this trend.

Women are also slightly ahead of men in the proportion who have level 3/4 socialization experience and the margin may be growing, but the data do not permit a definitive conclusion on that question. The difference for 18 - 27 year olds is 8.3 percentage points and only 2 to 3 percentage points, on average, for the older groups.

Table 3.9 shows the percentage of each group that had each specific type of socialization experience. For most activity types the basic trends are the same: younger people are more likely to have had lessons or classes than the older cohort. However, there are notable exceptions that may reflect some fundamental changes in the types of artistic pursuits followed by future generations.

Among men the percent who had ballet or "other" dance lessons has fallen or is basically flat for all cohorts younger than 56 years old. The percentage with ballet lessons went from 1.9% to 1.2% for the two youngest groups and the percentage with "other" dance lessons went from 7.1% to 5.4% (with a dip to 4.9%) across the same four cohorts. For women, the percent taking ballet lessons is much greater for those 55 years of age or younger than for older cohorts, but is slightly lower for the two youngest cohorts than for the 36 - 45 age cohort (15.8% and 14.3% compared to 17.5%). The absence of increases among men in both dance areas is an interesting but not readily explainable phenomenon. It may have greater implications for the dance profession than for the dance audience.

Table 3.9

Age by Specific Socialization Experience
Controlling for Gender

Percent Who Had Each Type of Socialization Experience

AGE	Music Lessons	Art Lessons	Acting Lessons	Ballet Lessons	"Other" Dance Lessons	Writing Lessons	Art Appr.	Music Appr.
18 - 27 yrs.								
Men	38.5	21.7	9.5	1.2	5.4	21.5	21.7	14.9
Women	49.6	25.3	12.6	15.8	23.2	26.5	21.4	19.1
28 - 35 yrs.								
Men	41.8	18.5	6.2	1.2	4.9	17.1	18.3	17.5
Women	41.3	18.5	8.5	14.3	15.8	17.2	17.7	16.8
36 - 45 yrs.								
Men	36.5	16.8	6.1	1.9	7.3	14.5	18.2	17.8
Women	43.0	15.5	7.9	17.5	20.3	14.9	20.0	23.1
46 - 55 yrs.								
Men	33.1	9.9	5.7	1.9	7.1	8.2	15.9	15.9
Women	39.2	8.8	5.5	11.7	19.3	4.9	12.7	16.8
56 - 65 yrs.								
Men	30.0	7.1	3.4	0	7.4	5.3	10.1	16.2
Women	36.4	5.7	5.3	4.1	14.6	4.1	13.2	16.5
66+ yrs.								
Men	22.8	3.8	2.2	0.5	6.4	3.8	4.0	9.9
Women	27.8	4.0	3.7	2.7	8.0	3.3	7.3	11.2

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Art and writing lessons are continuously more popular with younger cohorts. Both increase from about 3% to 4% in the oldest cohort to over 20% in the youngest cohort. As trends, these are clearly the strongest among all activity types.

Music lessons, always the most common socialization experience, increased upward, but unevenly, across cohorts.* For women, exposure to some kind of music lesson could soon reach 50%. For men the demand for music lessons is going up, but at a relatively slow pace.*

Taking appreciation classes increased steadily until the "baby boomers", those 36 to 45 years old in 1992, then seemed to level off, dropping slightly for women in the 29 to 35 age group, then rebounding slightly in the 18 - 27 age group. For men in the three youngest groups, the trend is very flat (allowing for maturity increases in the youngest cohort).

The key question about these results, and for this monograph, is how could they affect current arts-related participation rates? By way of preview, we shall see in the next section that as socialization experience increases, so does current participation, thus, the increases in socialization shown here suggest an increasing audience for the arts. However, it is also true that current participation in many types of activities is age-related and that it is older age groups, not younger, that are more likely to pursue them. This apparent conflicting result could be a function of intervening factors, like income level, families, or more active pursuits, that are mediated as the population matures. They could also indicate that the outcome of increased socialization in younger cohorts is oriented toward different kinds of behavior than is was for older cohorts, for example, an orientation toward more popular music.

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*The downward dip for the youngest cohort could be reversed by the time this group matures; i.e., all individuals reach 24 years of age.

IV
PREDICTING CURRENT ARTS PARTICIPATION BEHAVIOR

A. PURPOSE AND APPROACH

In this section we analyze SPPA data to address the following research question: To what extent do arts socialization experiences affect current arts participation? That is, does exposure to arts-related lessons and classes in childhood and youth affect the types and frequency of audience arts-related activities an individual currently pursues?* Answering this question is the primary focus of this section.

While we would like to provide a strong causal explanation, the data from the survey do not support such conclusions. We will address relationships and will have the appropriate time sequence to suggest causal relationships but cannot control for external factors in this analysis.

The first requirement is to provide a brief overview of the behavior we are trying to predict. Current arts-related participation is addressed at three levels using lists of arts-related and other leisure activities:

> Level I: attendance at 9 types of core arts activities;
>
> Level II: participation in a larger set of 31 arts activities (the 9 live arts events plus 22 reading, mass media and attendance arts activities;
>
> Level III: participation in a broad set of leisure activities both arts-related and not arts-related.

Tables 4.1, 4.2, and 4.3 provide an overview of the current participation in the twelve months of 1992 in terms of Level I, Level II, and Level III categories respectively. These tables provide a summary of the participation levels and activities that are being predicted.

Analyses to predict current behavior are presented in three parts:

First, multiple regression analyses are used to identify the relative effects of socio-demographic and socialization variables on participation in different types of arts activities. This analysis provides one view of which respondent socialization experiences and current characteristics provide the best relative prediction of current attendance at live arts events and participation in live and media provided arts-related activities across 31 different arts areas.

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*Not studied here are artists, those identified in the SPPA data as currently doing art, except in the total leisure behavior analysis which is a small part of the analysis.

Second, analyses explore how socialization variables are related to membership in activity clusters (attendance at live events, participation in a larger set of arts activities, and participation in a broad range of leisure activities). Respondents are divided into groups on the basis of their pattern of arts-related activities. Socialization experiences are then used to try to distinguish among these patterns, thus providing another perspective on the basic question of how socialization experiences are related to current behavior. This perspective is of major importance in this report because it presents a new way to view arts-related behavior. We look at all arts-related audience behavior, not just isolated activities. The analysis recognizes, for example, that not all people who attend classical concerts have the same arts-participation behavior pattern and that those with different patterns of attendance at other types of events can be treated independently.

Third, we examine the interaction of arts socialization and formal education, a confounding factor that must be sorted out to understand the effects of socialization on current arts-related behavior.

B. CURRENT PARTICIPATION

Prior to predicting current behavior, it will be helpful to the reader to understand the kinds of behavior we are trying to predict and the frequency with which that behavior is pursued in the population. The relevant behaviors are those listed in the SPPA. They are divided into three overlapping groups for analysis. The first group includes nine live audience types of events that are described as the "core" audience activities. They represent most of the types of live performances or art activities that are supported by the National Endowment for the Arts.*

Table 4.1 lists the nine event types and the frequency of attendance for survey respondents. For each type of event the respondents are asked if they attended and how often during the preceding year (12 months). The objective was to obtain a reasonable accurate profile of each respondent's arts-related live audience participation level. The 1992 SPPA questions exclude attendance at school-related performances. Except for visits to historic buildings, parks, and neighborhoods, and art museums and

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*Not included in this group are Art and Craft Fairs. They are clearly live audience events, but are so broad in their concept and presentation that they confound the analysis of the other nine activities. Art and Craft Fair attendance is included in the broad list of activities addressed as Level II activities.

Table 4.1

Attendance of Live Arts Performances: Nine Core Arts Activities During 1992 (Level 1)

Live Performance or Activity Type	Level of Participation Never (%)	Once (%)	More than Once (%)
Jazz Concerts	89.2	4.8	6.0
Classical Music Concerts	87.5	5.7	6.8
Opera	96.6	2.4	0.9
Musicals	81.7	8.9	9.4
Plays	86.4	6.7	6.9
Ballets	95.2	3.6	1.2
Other Dance Performances	93.4	4.0	2.7
Art Museums and Galleries	72.7	11.6	15.7
Historic Buildings, Parks or Neighborhoods	65.3	13.5	21.2

galleries, most types of events are attended by a relatively small proportion of the population. This result is important in this report because it affects the results of analyses reported later in this section.

Table 4.2 lists 22 additional arts related activities that are pursued through reading, via one of three electronic media, or, in the case of visiting art/craft fairs, live. With the exception of reading and attendance at readings activities, and art/craft fair attendance, the activities in Table 4.2 are the media extensions of the nine core activities. Participation levels in many of these activities are much higher than for live events. However, the amount of participation for many activities is not solicited in the SPPA questionnaire, so it is not possible to directly compare levels of participation in all current activities. This omission is driven largely by how difficult it is to obtain accurate reliable responses about activity levels in a single administration survey.

Table 4.3 provides a broad view of participation in all leisure activities. In order to provide roughly comparable categories in terms of size, the arts-related activities were grouped together in many instances. The grouping was done on the basis of type of art rather than medium through which it is pursued because other analyses suggested that this better reflected how people participated in the activities. Again, the level of each activity was not asked in the questionnaire, so our analysis will address only whether respondents said they had or had not done it.

Two new arts activities are included here. They are doing art and taking lessons in one or more arts-related areas. Because this study focused on audience activity and because it was not possible to separate the vocational from the leisure pursuit of many of the art activities, they were not included on Level I or Level II activities.

These three sets (levels) of activity will constitute the behavior we are trying to predict; the dependent variables. The socialization experiences will be the primary predictors (independent variables) in the analysis. Socio-demographic characteristics, like gender, age, race, education, income, geographic location, number of children, and marital status, will be treated as independent variables for comparison with socialization experiences and as intervening variables that help us to understand the effects of socialization.

Table 4.2

Audience Participation in Arts Activities through the Media during 1992 (Level 2)

Arts Activity	Percent who did the activity at least once
Visit Art/Craft Fair	42.5
Read Plays	4.7
Read Poetry	16.1
Read Novels	52.8
Listened to Poetry (live or recorded)	7.6
Listened to Novels (live or recorded)	7.2
Watch Jazz on TV or Video	20.9
Listen to Jazz on Radio	27.0
Listen to Jazz on Recordings	19.1
Watch Classical Music on TV or Video	25.8
Listen to Classical Music on Radio	31.0
Listen to Classical Music on Recordings	23.4
Watch Opera on TV or Video	11.2
Listen to Opera on Radio	8.4
Listen to Opera on Recordings	6.7
Watch Musicals on TV or Video	15.8
Listen to Musicals on Radio	3.4
Listen to Musicals on Recordings	4.9
Watch Plays on TV or Video	16.9
Listen to Plays on Radio	2.6
Watch Dance on TV	18.0
Watch Artists/Programs about Art on TV	30.7

Table 4.3

Participation in All Leisure Activities during 1992

Activity	Percent who participated during 1992
Watch Television	96.5
Went to Movies	58.2
Went to Sports Events	35.7
Went to Amusement or Theme Park or Carnival	49.1
Exercise Program	59.5
Participate in Sports	37.3
Outdoor Activities; e.g., Camping, Hiking, etc.	33.1
Did Volunteer Work	33.2
Did Home Improvements	47.7
Did Gardening or Related Activity	56.7
Read Books (all types)	61.7
Visit Art/Craft Fairs	42.5
Listening to Jazz	34.5
Listening to Opera	16.8
Listening to Musicals	18.8
Listening to Plays	17.6
Watching Dance	17.9
Watching Art	30.5
Live Audience Participation	60.8
Doing Arts and/or Crafts	56.3
Take Lessons in One or More Arts-related Areas	4.0*

*Includes those less than 25 years of age

C. PREDICTING CURRENT BEHAVIOR FROM SOCIALIZATION EXPERIENCES

1. The Analytic Approach

The analysis reported in this section use two types of predictor variables, socio-demographic variables and socialization variables, in a multiple regression model that allows us to isolate the independent effects of socialization on these two activity levels.

A stepwise multiple regression model was used to analyze the independent effects of each predictor variable (socialization, demographics) on arts participation.* Stepwise multiple regression is a statistical procedure that can identify the relationship of changes in one activity in terms of changes in another, while simultaneously taking account of other factors.

In our analysis we attempt to determine if an increase in the level of socialization experiences is related to differences in current arts-related activities. We look at this relationship while holding constant or taking account of the simultaneous effects of other factors, such as level of formal education and current family income. By considering a number of socialization experiences and socio-demographic characteristics simultaneously, it is possible to determine which of the predictor factors, socialization and socio-demographic characteristics, is related to current arts-related activity and which are not related.

The independent variables in the regression analyses included socio-demographic variables: sex, age, education, household income, urban/suburban/rural location, number of children under six and twelve years of age, marital status, and ethnic/racial group. Socialization variables included exposure to eight types of arts lessons or classes in childhood or youth: music lessons, art lessons, writing lessons, ballet lessons, "other" types of dance lessons, acting lessons, music appreciation classes and art appreciation/history classes. Each of these variables was further divided into two categories based on whether the lessons/classes were experienced only at school or in some other setting. In order to test for the effects of having experienced one type of socialization; e.g., music lessons, on other types of current arts-related activities, e.g., going to art museums, an effect we will call the "halo effect", there are also categories of socialization called "socialization other than....." As the following paragraphs describe, the "halo effect" is an important predictor of certain types of current arts-related activity.

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*The regression model used was PROCSTEPWISE as described in Chapter 37 of SAS User's Guide: Statistics, Version % Edition, SAS Institute, Inc., Gary, NC, 1985.

2. Level I Prediction - Core Arts Participation

Table 4.4 presents the results of the multiple regression in which we used respondent socio-demographic characteristics and socialization experiences to predict the number of times they attended each of nine live arts events during 1992.

Column headings in the table list the nine types of arts activities predicted. The rows of the table list 30 respondent characteristics and socialization experiences: 14 demographic characteristics and 16 combined socialization measures.

Cell entries are 1,2,3 or "X". A 1 entry means that the respondent characteristic was the most powerful predictor of attendance at the art form at the top of that column (i.e., that it explained more variance in such participation than other variables). Similarly, cell entries of 2 and 3 indicate the second and third most powerful predictors of that attendance behavior. An X entry means that the respondent characteristic was a statistically significant predictor of a type of attendance, but less powerful than those ranked 1st, 2nd or 3rd.*

For example, for attendance at live jazz performances, "socialization other than music" (i.e., exposure to other types of lessons and classes but not music lessons and/or music appreciation classes), education and music appreciation classes outside a school setting are the three most powerful predictors of attendance. Other significant predictors include: being unmarried, having had music lessons, being male, living in an urban area, having fewer children under the age of six, having a relatively high income, and having had music appreciation classes in school. The more of each characteristic or experience an individual has, the more likely he/she is to have attended jazz concerts.

Several general observations can be drawn about the findings presented in Table 4.4.

> (1) Socio-demographic characteristics tend to have more predictive power across art forms than individual arts-related socialization experiences do. Education, for example, is a statistically significant predictor of attendance for all nine types of art activity. It is the single most important predictor in six of nine activity areas.

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*Statistically significant means that the relationship between independent and dependent variables could have occurred by chance less than one time in twenty (called the 0.05 level). In other words, it is highly likely that the independent and dependent variables are related in the general population, not just in the survey. The strength of that relationship; i.e., how much effect the independent variable has, is not addressed by the statistical significance.

Table 4.4

Predicting Attendance at Nine Core Arts Activities (Results of Regression Analysis)

Statistically Significant Predictors	Activities: Going to Jazz Concerts	Going to Clas. Music Concerts	Going to Opera	Going to Musicals	Going to Plays	Going to the Ballet	Going to other types of Dance	Going to Art Museums & Galleries	Visiting hist. sites, bldg, parks
1. Socialization other than music	1	X		2					
2. Formal education level	2	1	1	1	1	2	2	1	1
3. Music appreciation classes outside sch.	3								
4. Being unmarried	X			X	X			X	
5. Had music lessons	X	2	2	X					2
6. Being male	X								
7. Living in an urban area	X	X	X	X	X	X		X	
8. Having fewer children under 6	X				3		X	X	X
9. Family income	X	X	X	3	X	X		X	X
10. Music appreciation classes in school	X	3							X
11. Being younger									
12. Having fewer children under 12		X		X					
13. Being older		X	3	X	X			X	
14. Being female				X	X	X			
15. Being white									
16. Socialization other than acting					2				
17. Having had acting lessons					X				
18. Having had ballet lessons						1			
19. Socialization other than ballet classes						3	1		
20. Having had dance lessons (not ballet) outside school						X			

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Table 4.4 (continued)

Predicting Attendance at Nine Core Arts Activities (Results of Regression Analysis)

Statistically Significant Predictors	Activities Going to Jazz Concerts	Going to Clas. Music Concerts	Going to Opera	Going to Musicals	Going to Plays	Going to the Ballet	Going to other types of Dance	Going to Art Museums & Galleries	Visiting hist. sites bldg. parks
21. Having had dance (not ballet) lessons							2		X
22. Being a person of color (not white)			X				X		
23. Socialization other than art lessons								2	
24. Art appreciation classes outside school								3	2
25. Having had art lessons								X	X
26. Art appreciation classes in school								X	
27. Having had art lessons outside school								X	
28. Having had writing lessons									X
29. Being married									X
30. Living outside an urban area									

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*"Socialization other than..." indicates the level of socialization experience other than the type most closely associated with the art activity type being analyzed. For example, the level of socialization experience other than music lessons or appreciation classes when examining jazz or classical music activities. This analysis evaluates the "spill over" effect of socialization experiences not directly related to the type of event being examined.

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Currently family income is a significant predictor of 1992 arts attendance in 8 of 9 areas. Living in an urban area, as opposed to living in a suburban or rural area, is a significant predictor for seven, and being older and having fewer young children are significant predictors for five types of live arts events. None of these results is particularly surprising.

(2) Socialization experiences with broad predictive power include: music lessons, a statistically significant predictor of attendance at four types of arts events and music appreciation classes, a statistically significant predictor of attendance at three types of arts events. Socialization variables tend to have more predictor power when they are art-form specific. For example, having had music lessons and having had music appreciation classes were the second and third most powerful predictors of attendance at classical music concerts. Similarly, past exposure to dance lessons predicts attendance at live dance performances, and acting lessons predicts attendance at plays.

However, the nonspecific effects of art lessons are not unimportant. For example, row 23 of the table indicates that "socialization other than art lessons" is the second most powerful predictor of visits to art museums and "socialization other than acting" (row 16) is the second most powerful predictor of attending plays. Similarly, art appreciation lessons are the third and second most powerful predictors of visiting museums and historic sites, respectively. Music lessons are the third most powerful predictor of visits to historic sites. This illustrates the "halo effect" of socialization experience, an important part of the findings of this and the report on the 1982 SPPA.

(3) The source of the arts lessons or classes, school or outside of school, to which an individual was exposed is also an informative variable. The results of the regression analysis show that source may have independent effects on the same current activity or different activities. However, the results do not provide a clear picture of whether one source is more important than the other. Further, they are mixed across different types of experience. For example:

a) exposure to music appreciation classes at school only is a significant predictor for three live arts events, including jazz, classical concerts, and historical sites, but having had classes outside a school environment predicts only attendance at jazz concerts.

b) exposure to art appreciation classes at school is a significant predictor of just one type of event (going to art museums), but exposure to art appreciation classes outside school is the second most powerful predictor of visits to historic sites, the third most powerful predictor of visits to art museums.

An important caveat to these observations is the reminder that the amount of variance explained in this regression analysis was relatively small, less than 20% for each activity except visiting art museums, where 22% of the variance was accounted for. This means that individual socialization and socio-demographic characteristics used in this analysis do not completely account for current behavior. However, infrequent attendance at these events, resulting in mostly 0 responses, severely limits the power of the regression analysis to predict differences. The analysis is useful for determining which variables are related to attendance behavior even though they cannot provide an accurate picture of how strong that relationship is. Later analysis, using two- and three-way contingency tables, will help to clarify the roles of key socialization and socio-demographic variables.

Table 4.5 presents the results of a second approach to predicting participation in the nine live arts events, again using demographic and socialization variables as independent variables. In this approach, the dependent variables are two aggregate measures of attendance across the ten types of live arts events: a) the number of different arts events in which respondents participated in the past year, and b) the total number of attendance at any type of arts event. Additionally, the combined arts socialization index score was substituted for the 16 different socialization variables used in the preceding analyses. The reader will recall that the combined socialization index score is a composite of all types of socialization experiences prior to age 25. This score may range from 0, no arts-related socialization experiences to 56, experienced each of the six types of lessons and two types of appreciation classes in all three age groups. This analysis has the advantage over the prior regression analysis in that there is more variability (a higher level of participation) in the combined participation scores, resulting in a much higher level of explained variance.

For each of these dependent variables, Table 4.5 rank orders seven demographic characteristics and the total socialization score, in terms of their ability to predict level of attendance. For both attendance variables, the total socialization score is the best predictor of current activity levels, followed by education and household income. As in the earlier analysis, the profile of the arts participant at live arts events is that of an arts-socialized, educated, higher income, older, white, urban woman with few or no children under the age of six. It is interesting to note that in addition to the dominant role of overall socialization level (the combined effects of socialization

ex

gender (being a woman) and race (being white) are now significant

Table 4.5

Predicting Aggregate Attendance at Core Arts Activities

Indicators	Ranking of Significant Total Attendance Indicators: Number of Different Types of Events Attended During 1992	Ranking of Significant Total Attendance Indicators: Total Number of Different Events Attended During 1992
Total Socialization Score	1	1
Education Level	2	2
Household Income	3	3
Having Children Under 6 Years Old	4	4
Being a Woman	5	5
Being White	6	6
Being Older	7	7
Living in an Urban Area	8	–
Total Variance Explained (R^2)	.32	.29

Table 4.6

Predicting Participation in Arts Activity Areas: Including All Modes of Participation (Results of Regression Analysis)

Statistically Significant Predictors	Activities							
	Going to Jazz Concerts	Going to Clas Music Concerts	Going to Opera	Going to Musicals	Going to Plays	Going to the Ballet	Going to other types of Dance	Going to Art Museums & Galleries
1. Socialization other than music	1	X	1	1				
2. Formal education level	2	2	3	2	2	X	X	1
3. Music appreciation classes outside sch.	X	X	X	X				
4. Being unmarried	X			X				
5. Had music lessons	3	1	X	X				
6. Being male	X							
7. Living in an urban area	X		X					
8. Having fewer children under 6			X	X	X		X	X
9. Family income	X	X		X				X
10. Having had music appreciation classes	X	X	X	X				
11. Being younger	X							
12. Having fewer children under 12	X							
13. Being older		3	2	X	3	3	3	X
14. Being female		X		X	X	X		
15. Being white								
16. Socialization other than acting				1				
17. Having had acting lessons				X				
18. Having had ballet lessons						X		
19. Socialization other than ballet classes						1	1	
20. Having had dance lessons (not ballet) outside school								

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Table 4.6

Predicting Participation in Arts Activity Areas: Including All Modes of Participation (Results of Regression Analysis)

Statistically Significant Predictors	Activities							
	Going to Jazz Concerts	Going to Class. Music Concerts	Going to Opera	Going to Musicals	Going to Plays	Going to the Ballet	Going to other types of Dance	Going to Art Museums & Galleries
21. Having had dance (not ballet) lessons						2	2	
22. Being a person of color (not white)	X				X	X	X	
23. Socialization other than art lessons								1
24. Having had art appreciation classes								X
25. Having had art lessons								2
26. Having had art appreciation classes in school								
27. Having had art lessons outside school								X
28. Having had writing lessons								
29. Being married								
30. Living outside an urban area								

*"Socialization other than..." indicates the level of socialization experience other than the type most closely associated with the art activity type being analyzed. For example, the level of socialization experience other than music lessons or appreciation classes when examining jazz or classical music activities. This analysis evaluates the "spill over" effect of socialization experiences not directly related to the type of event being examined.

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predictors of overall attendance, whereas they were not significant for individual types of events.

The multiple regression explained roughly 30% of the variance, much higher than the previous analysis. However, other factors not included in the SPPA survey are still equally or more important in explaining the attendance pattern. Thus, these findings should be interpreted with caution.

3. Level II Prediction - All Media Arts Participation

Analyzing the second level of participation uses the same stepwise multiple regression procedure to predict participation in a broader set of 31 arts related activities: the 9 live arts events just analyzed and an additional 22 forms of participation in literary and media-delivered arts activities grouped in the same core categories. As listed in Table 4.6 these new measures included exposure to arts activities through radio, television and/or recordings, and reading or listening to readings of poetry, novels or short stories. Results are presented for eight categories because there is no mass media equivalent for visiting historical sites in SPPA.

The purpose of this broader look at arts activities was to analyze whether access to media-delivered arts activities, generally less expensive and more portable, durable and flexibly scheduled than live arts events, changes accessibility to arts participation and thereby alters the influence of various socialization and demographic variables on arts participation patterns. We have already seen that the addition of various media greatly expands the level of participation.

Results indicate only moderate change in terms of the identification of significant predictors of participation in the 8 types of arts events.* Demographic variables, like age, gender and presence of children under the age of six are still strong predictors of arts participation. However, income level becomes slightly less powerful, as does living in an urban area.

Media delivery of arts participation opportunities appears to expand participation for activities like opera and ballet by reducing the effects of barriers like income. Urban location is no longer a significant predictor of participation in classical music, musicals, ballet and art.

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*One reason for the presence of only moderate change probably is that the core activities are left in the analysis. This means that the regression model is predicting overlapping behaviors rather than independent behaviors. This was done because our focus was on all arts-related activities rather than subsets of activities.

This same analysis also identified new variables that are significant in predicting participation in the 31 variable set of live, literary and media-delivered arts activities , but which had not been significant predictors of attendance at live arts events. For example, race becomes a significant predictor of participation in jazz, opera, musicals, plays and ballet. Similarly, music appreciation classes become a significant predictor for jazz and classical music; and living outside an urban area becomes a significant predictor of seeing "other" dance performances.

Education remains an important predictor, but is less important than a number of socialization factors. For example, music lessons is the number one predictor for classical music. Also, several "halo effect" variables assume more prominent roles. The most powerful predictor for jazz, opera and musicals is general socialization in other than music. Socialization other than acting is the most powerful predictor for plays, socialization other than art is the most powerful predictor for art, and socialization other than dance is the most powerful predictor for ballet and "other" dance performances.

These findings underscore the importance of general arts related socialization. The "other than..." socialization categories are powerful predictors of current participation in areas not specific to the type of socialization experience. In several instances, socialization in one art form is a predictor of participation in arts events related to other art forms. The "halo effect" seems to operate more powerfully in the consumption of the arts through media other than live audience participation.

D. PREDICTING MEMBERSHIP IN ARTS ACTIVITY CLUSTERS

1. The Analytic Approach

As explained above, cluster analysis proved useful in describing the public's patterns of participation across arts activities, illustrating how people tend to group their leisure activities.

In this section we describe membership in the arts participation clusters, and then examine the relationship between cluster membership on the one hand, and socialization and demographic characteristics, on the other. In this analysis we focus particularly on determining if socialization experiences predict the arts-related behavior patterns. The analysis is done at two levels of generality. First, we look at differences among three basic participation groups; those who have done none of the arts-related activities identified in the SPPA in the past year, those who have done only one of those activities in the past year, and those who have done multiple activities. Second, we use the same socialization and demographic characteristics to distinguish among different participation clusters; i.e., among those with different patterns of multiple arts participation.

The cluster analysis uses three different sets of clusters as dependent variables: those based on attendance at nine live arts events, those based on 31 types of arts related activities, and those derived from a broader analysis of arts-related and non-arts leisure activities. The analysis is presented in the form of contingency tables because they provide a more detailed look at interactions across categories of socialization experience.

The description will be presented in four parts: (1) describing the differences among the three basic groups: non-participants, one-time participants, and multiple participants; (2) describing the clusters; i.e., patterns of multiple participation; (3) describing differences in the socialization and socio-demographic characteristics of cluster members; and (4) a detailed look at the relationship between socialization and level of education as predictors of current participation patterns.

2. Predicting Basic Participation Groups

The purpose of this analysis is to describe the relationship between exposure to arts lessons and classes, i.e., socialization, and current arts-related participation.

The four most common types of socialization experience, music lessons, art lessons, music appreciation classes and art appreciation classes, are used in this analysis. Individuals are assigned a score in each of these areas depending on if and when they experienced each of these activities. The different experience possibilities are described at the top of each column in Tables 4.7 through 4.10.

Current participation is divided into just three categories; those who have not done any activity during the past year, those who have done only one of these activities (i.e.; attended or done a single event), and those who have done multiple events.

Each table presents results for two levels of arts-related participation. The top half of the table describes participation in terms of the nine core audience activities. The bottom half describes participation in terms of 31 arts-related activities, including the nine core activities, plus reading activities, arts experienced through various media (TV, recordings, radio), doing art, and attendance at arts/craft fairs.

Music Lessons

Table 4.7 presents current participation results in terms of music lesson experiences. Sixty percent of those with no music lessons did not participate in any core arts activity during 1992 (top half of the table). Having had music lessons only prior to their twelfth birthday almost doubles (from 40% to 78%) the likelihood that an individual would attend one or more core events. Lessons at an older age and/or lessons during multiple periods further increase the likelihood that a person participated in one or more core events. If lessons were taken when the person was 18 - 24 years of age or during multiple periods, there is also an increased likelihood that they will have attended more than one event.

On the bottom half of the table, including other media-based participation, the basic pattern of results is the same but the magnitude of the effect is smaller. Seventy-three percent of those with no music lessons participated in at least one arts-related activity during 1992. This is 30 percentage points more than for core activities. This suggests that the inclusion of mass media greatly opens participation in the arts to those who may not have had socializing experiences. We shall see in subsequent tables that this idea is reinforced.

Even though the starting point is higher, the effects of music lesson socialization experiences are still evident. As age of experience and the number of periods increases, so does the likelihood of more current participation. More than 90% of those with any lessons participated in at least one activity. Among those who had lessons when they were 18 to 24 years of age and/or during multiple periods, at least 89% participated in multiple events.

Having had music lessons affects participation on both levels of activity, but the effect is greater when considering attendance at live events than when considering arts activicies that include all media.

Art Lessons

Table 4.8 presents comparable data for exposure to art lessons (painting, drawing, etc.). Although exposure to art lessons was less common among SPPA respondents than exposure to music lessons (37.4 vs. 13.5%), the pattern of results is similar to that found in table 4.7.

The nonattendance rate for live arts events is highest in the no lessons category (52%) and participation increases with increasing exposure to lessons (from 69% for those with lessons only prior to age 12 (column 2) to 93% for those with lessons during all three periods (column 7). The effects of the age at which art lessons

Table 4.7

Music Lessons by Basic Participation in Last Year

	Music Lessons							
Core Audience Participation	0 none (%)	1 when <12 yrs. old old (%)	2 when 12-17 yrs. old (%)	3 when 18-24 yrs. old (%)	4 when <12 + 12-17 yrs. old (%)	5 when <12 + 18-24 yrs. old (%)	6 when 12-17 + 18-24 yrs. (%)	7 during all 3 periods (%)
None	60	32	32	18	22	7	29	14
One event	16	20	23	21	22	23	15	14
Multiple events	24	48	45	61	55	70	56	62
Total Percentage	100	100	100	100	100	100	100	100
All Arts Participation								
None	27	8	7	3	4	0	3	2
One event	17	8	9	8	7	0	6	2
Multiple events	56	84	84	89	89	100	91	96
Total Percentage	100	100	100	100	100	100	100	100
Number in Category Total = 5789	3624	615	826	112	365	30	65	152
Percent of Total	62.6	10.6	14.3	1.9	6.3	0.5	1.1	2.6

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Table 4.8

Art Lessons by Basic Participation in Last Year

	Art Lessons							
Core Audience Participation	0 none (%)	1 when <12 yrs. old (%)	2 when 12-17 yrs. old (%)	3 when 18-24 yrs. old (%)	4 when <12 + 12-17 yrs. old (%)	5 when <12 + 18-24 yrs. old (%)	6 when 12-17 + 18-24 yrs. (%)	7 during all 3 periods (%)
None	52	31	25	16	18		12	7
One event	18	14	16	20	24		24	11
Multiple events	30	55	59	64	58		64	82
Total Percentage	100	100	100	100	100	100	100	100
All Arts Participation								
None	22	9	6	2	3	0	1	0
One event	15	9	6	2	6	0	3	4
Multiple events	63	82	88	96	91	100	97	96
Total Percentage	100	100	100	100	100	100	100	100
Number in Category	5010	35	317	268	34	2	78	45
Total = 5789								
Percent of Total	86.5	0.6	5.5	4.6	0.6	0	1.4	0.8

were taken and having lessons in multiple periods is more regular for art lessons than for music lessons: to wit, in all cases those who are older and those with multiple periods taken when older are more likely to have participated in a core activity.

Looking at the larger set of arts activities, this pattern continues. Given an unknown amount of overlap between exposure to music and art lessons, the effects of either type of lessons is essentially the same across socialization subgroups.

Similar analyses for acting, ballet, dance and writing lessons produced the same pattern, although the sample sizes involved were smaller due to the infrequency of exposure to such lessons.

Art Appreciation Classes

The second type of socialization examined is appreciation classes, including art and music. The same analyses were performed using appreciation classes as was just presented for lessons.

Table 4.9 presents results for art appreciation classes. Again, respondents are categorized according to the extent of their exposure to such classes, ranging from none to exposure during three different age groups. Also, attendance at live arts events is examined in the top half of the table and participation in the larger set of arts activities is examined in the bottom half.

Because a much smaller percentage of people experienced appreciation classes, especially when they were less than 12 years of age (during the elementary school years), several of the art appreciation (and, in the next table, music appreciation) categories are too small to be considered statistically relevant. Even so, there is a clear positive relationship between attendance at core activities (top half of the table) and art appreciation classes, and between participation in the broader set of arts-related activities (the bottom half of the table) and appreciation classes. Using only the categories with the highest frequencies, over one half (53%) of those with no art appreciation class experiences attended no core arts activities, while only 32% of those who had art appreciation classes when they were 12 - 17 years old and 14% of those who had classes when they were 18 - 24 years old failed to attend at least one core event.

The effect of when art appreciation classes were experienced has a similar effect on the likelihood of attending multiple core activities, where 28% with no classes, 48% with classes during ages 12 - 17, and 70% with classes during ages 18 - 24 attended more than one event.

As in the prior results for lessons, arts-related activities were much more widely experienced when media and reading options were included (bottom half of Table 4.9), but the relationship with art

Table 4.9

Art Appreciation by Basic Participation in Last Year

	Art Appreciation Classes							
Core Audience Participation	0 none (%)	1 when <12 yrs. old (%)	2 when 12-17 yrs. old (%)	3 when 18-24 yrs. old (%)	4 when <12 + 12-17 yrs. old (%)	5 when <12 + 18-24 yrs. old (%)	6 when 12-17 + 18-24 yrs. (%)	7 during all 3 periods (%)
None	53	39	32	14	33		8	
One event	19	17	20	16	17		11	
Multiple events	28	44	48	70	50		81	
Total Percentage	100	100	100	100	100	100	100	100
All Arts Participation								
None	22	17	6	2	16		2	
One event	15	11	7	3	0		0	
Multiple events	63	72	87	95	84		98	
Total Percentage	100	100	100	100	100	100	100	100
Number in Category Total = 5789	4893	18	221	598	6	2	47	4
Percent of Total	84.5	0.3	3.8	10.3	0.1		0.8	0.1

appreciation classes is still visible. Those with classes are more likely to participate and those who had the classes when they were older are more likely to participate and more likely to do so more than once.

Music Appreciation Classes

Finally, Table 4.10 presents comparable data on music appreciation classes. As was the case with art appreciation classes, most such exposure occurred between 12 and 17 or between 18 and 24. Findings again show higher levels of participation among those exposed to such lessons, with exposure at an older age (18-24) showing a stronger impact, and with such socialization experiences having less influence for media-based arts participation.

Combined Arts Socialization Index

Participation in both types of socialization experience was combined to form a Combined Arts Socialization Index.* Basic current participation experience is compared across combined socialization categories in Table 4.11. The results reinforce results from the previous four tables, showing that as the level of socialization increases so does the likelihood of current participation in both core and broader arts activities. For core activities 67% of those with no socialization experience did none of the core activities during the year prior to the survey. Among those with the highest level of socialization experience, nonparticipation drops to only seven percent. Obversely, multiple participation increases steadily from 17% among those with no socialization experiences to 80% with the highest level of socialization experience.

A similar pattern exists for broader arts-related activities, although starting from a higher base participation rate. Sixty-eight percent of those without socialization experience participated in some arts related activity, while over 98% of those in the highest group participated in these activities at least twice.

These tables clearly confirm the basic relationship between socialization and current participation in the arts. They also show that more socialization is associated with more participation and that socialization that occurs closer to adulthood seems to have a greater effect on current participation. Finally, while there is a higher level of general participation in the arts introduced through the media and reading, the apparent effects of socialization are clear in both attendance of core arts events and in the enjoyment of arts via the media. However, those effects are mediated by overall higher participation levels. If there

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*See Section 3 for full description.

Table 4.10

Music Appreciation by Basic Participation in Last Year

Core Audience Participation	Music Appreciation Classes 0 none (%)	1 when <12 yrs. old (%)	2 when 12-17 yrs. old (%)	3 when 18-24 yrs. old (%)	4 when <12 + 12-17 yrs. old (%)	5 when <12 + 18-24 yrs. old (%)	6 when 12-17 + 18-24 yrs. (%)	7 during all 3 periods (%)
None	54	36	25	13	25		[illegible]	0
One event	18	22	21	18	8		17	0
Multiple events	28	42	54	69	67		73	100
Total Percentage	100	100	100	100	100	100	100	100
All Arts Participation								
None	23	3	5	2	0		0	
One event	15	6	6	3	4		2	
Multiple events	62	91	89	95	96		98	
Total Percentage	100	100	100	100	100	100	100	100
Number in Category Total = 5789	4826	36	332	503	24	0	53	17
Percent of Total	83.0	0.6	5.7	8.7	0.4	0	0.9	0.3

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Table 4.11

Music Lessons by Basic Participation in Last Year

	Combined Socialization Index Category*					
Core Arts Participation	None	Level 1	Level 2	Level 3	Level 4	
none	67	44	31	18	7	
one-time	16	24	22	18	13	
more than one time	17	32	47	64	80	
Total Percentage	100	100	100	100	100	
All Arts Participation						
none	32	12	7	2	0.4	
one-time	19	13	9	4	1	
more than one time	49	75	84	94	98.6	
Total Percentage	100	100	100	100	100	
Total Number	2867	860	984	805	273	5789
Percent of Total Respondents	49.5	14.9	17.0	13.9	4.7	100

*See Table 3.3 for detailed explanation of Index levels.

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were an attempt to influence arts participation behavior by increasing socialization experiences, the likely effect would be greater for attendance at core events than for participation through other media.

3. Multiple Activity Clusters

The foregoing analyses examined the relationship between socialization experiences and whether individuals participated not at all, one, or two or more times during the year prior to the survey. Now we will focus only on those who participated two or more times. In this analysis we will first describe the patterns of participation of those engaging in more than one arts-related activity and then the relationship between each pattern and socialization experiences.

For the nine core attendance activities, the pattern of current participation is a combination of which types of events were pursued and the number of times they were pursued during the year. For the broader set of arts-related activities, including mass media and reading participation, the analysis of pattern looks only at which combination of activities were pursued because frequency was not determined for many of these activities in the SPPA.

An activity pattern is identified by a statistical process called cluster analysis.* In cluster analysis people are grouped together if they have a similar participation pattern for the year being considered. For example, if one group of individuals frequently attended classical concerts and operas but did no other core activities, they might be grouped together and separately from a group that frequently attended classical concerts and plays, but not operas.

Because clusters represent different patterns of current arts-related participation, we expect individuals in the same cluster to have more similar types of socialization and those in different clusters to have different socialization experiences. We must keep in mind, of course, that individuals included in this analysis, because they have participated in two or more arts-related activities, are already distinguished as being more likely to have had some type of socialization experience. Thus, the range of differences is somewhat reduced.

Prior to looking at the relationship between socialization and cluster membership, we will describe in some detail each of the clusters identified in the statistical analysis. This description represents the first time that a national sample has been used to

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*The clustering procedure used for these analyses was FASTCLUS, described in Chapter 18 of the SAS User's Guide, *op.cit.*

identify the pattern of the American public's arts-related participation.

Readers should keep in mind that the clusters described here do not provide perfect separations of activities. Some types of events will appear in several clusters and are separated because members do other activities differently. Also, some event types, like opera and ballet, are infrequently attended by any group of individuals when other activities are also considered. These will be represented by fractional average attendance values, meaning that some portion of the cluster attended the events (but not singling out those who may be heavy attenders of opera or ballet because there are too few of them in the population).

The text below provides individual descriptions of 15 activity clusters generated from the nine core arts activities. Several other clustering solutions also were generated including some with fewer and more clusters, but none showed the distinct separation of activities represented by the 15 cluster solution. For all but two clusters (#1, 15), the cluster's name indicates the specific types of core arts audience activities common to members of the cluster.

The size of a cluster is described as the percentage of all SPPA respondents analyzed (N=5789) who are members of that cluster. As we will see below, the smallest cluster in this first analysis represents 0.8% of this total sample, and the largest represents 8.9%. These figures represent similar percentages for the total U.S. adult population. Thus, the smallest cluster may represent about 1.6 million people and the largest about 18 million people.

Weights or values used to describe activity levels within each cluster are the average number of reported concerts/events attended by a cluster member for the year. For example, a value of (3) means that group members attended that activity an average of three times in the preceding year. A value of 0.5 means that as many as half the group attended at least once. Values of less than one are more common for the less frequently attended activities like opera and ballet. For these activities there does not seem to be a group that attends frequently enough and does nothing else to form its own cluster.

As reported in detail below, results of this first cluster analysis indicate that crossover participation generally emphasizes a small number of core arts activities. In only two clusters (#1 & #2), do members frequently pursue at least five core arts audience activities. In other clusters (#11,12,13,14), one type of arts activity dominates, with only occasional participation in others. And in another (#15),members attend a variety of arts activities but very infrequently.

Individual Cluster Descriptions for the Nine Core Arts Activities:

Cluster #1. "All Core Arts Audience Activities":

This cluster consists of the most active all-around arts audience members for the nine core arts activities measured in the SPPA. One point one percent of the total SPPA sample belongs to this cluster. The average number of past year attendance for each core event reported by members ranges from 0.5 for ballet or "other dance" performances to 3.4 visits to art museums or galleries. Other frequent attendance behaviors in this cluster include: visits to historic sites, buildings or parks (an average of 3.3 visits), attending live musicals (also an average of 3.3 visits) and attending non-musical plays (an average of 2.7 attendance). This is the only cluster for which the average attendance for all core arts audience activities exceeds 0.5.

Cluster #2. "Classical Music, Ballet, Other Dance, Museums and Historic Sites:

This is one of two clusters that show participation in a variety of core arts audience activities. However, members of this cluster report no significant involvement in jazz or musicals. Their rate of involvement in non musical plays (1.4) is low compared to other clusters. This is also one of only two clusters reporting frequent attendance at live ballet performances (an average of 0.5 attendance), and the cluster with the most frequent attendance of "other dance" performances (0.8).

Cluster #3. "Musicals, Arts Museums and Historic Sites/ Buildings/Parks":

This cluster is one of the smallest found in the analysis, at 0.9% of the total sample. The cluster is also an example of a three-art-form focus, with members reporting high rates of attending: musicals (an average of 3.0 times in the past year), art museums and galleries (an average of 3.0 visits) and historic parks and other sites (an average of 2.9 visits). They also have a relatively high rate of attending live performances of "other dance" (an average of 0.3 attendance).

Cluster #4. "Jazz, Museums and Historic Sites":

Members of this cluster report the highest participation rate for any cluster for visiting historic parks, monuments, buildings or neighborhoods (4.2), the second highest attendance of live jazz performances (3.3) and a moderate rate for visits to art museums (2.4). This cluster is also one of the smallest clusters identified in the analysis, at 0.9% of the population.

Cluster #5, "Non-musical Plays, Museums and Historic Sites):

This cluster is very similar to Cluster 3, just a little larger (at 1.1% of the population) and it is similarly three-art-form focused. However, in this case, the third art form frequently attended is plays (an average of 2.6 attendance), not musicals as in Cluster #3. And in this cluster, visits to historic sites occur more frequently (an average of 3.7 visits, compared to the 2.9 average reported by Cluster #3 members).

Cluster #6, Classical Music and Historic Sites:

This cluster is the smallest of the 15 found in the analysis, representing only 0.8% of all SPPA respondents analyzed. Members split their participation focus between attendance at live classical music concerts (the average number of past year attendance was 2.5), and visits to historical sites (an average of 2.9 past year visits). Attendance at all other art forms occurred only sporadically.

Cluster #7, "Mostly Classical Music":

Members of this cluster account for 1.7% of the population and focus their participation on attending classical music concerts (attending an average of 2.4 times/year). At a much lower frequency, they attend an occasional opera performance (0.3 attendance) but they do little else in terms of participating in the 9 core arts audience activities studied in the SPPA.

Cluster #8, "Jazz and Other Dance":

Members of this cluster focus on two art forms, but attend one type of performance far more often than the other. They report an average of 3.9 attendance at live jazz concerts, and an average of 0.5 attendance at "other dance" performances. They report frequent attendance in no other types of core arts audience activities.

Cluster #9, "Musicals and Plays":

In this cluster, representing 2.0% of the population, members focus on attending musicals and to a lesser extent non-musical plays. The average cluster member reports attending 3.0 musicals in the past year, and attends non-musical plays at a relatively high rate although below that reported by play attenders in other clusters (#1,4,6).

Cluster #10, "Museums and Historic Sites":

While other clusters reported relatively high participation in these two activities, this is the only cluster in which these two art forms dominate members' arts participation. Among the 1.8% of the population who fall in this cluster, relatively high rates of visiting are reported for art museums (an average of 3.6--the highest of any cluster) and for historic sites (an average of 4.1--the second highest rate reported for any cluster).

Cluster #11, "Mostly Musicals":

Members of this cluster distinguish themselves from other arts audience members by focusing their attendance behavior on live musicals. The average cluster member attended more than 2 musical performances a year (2.1), but showed relatively infrequent attendance at all other types of core arts activities. This cluster represents 2.2% of the population.

Cluster #12, "Mostly Non-musical Plays":

Members of this cluster are single-art-form focused, and represent 1.8% of the total sample. In this group, members focus most of their participation on attending live performances of non-musical plays, and infrequently attend one or two other types of core arts audience activities. Their attendance at plays averages 2.3 performances.

Cluster #13, "Mostly Historic Sites":

This is a single-art-form focused group of arts participants, and a relatively large one. At 4.3% of the population, this is the third largest cluster. Members focus mostly on visits to historic sites, reporting an average of 3.8 visits in the past year, and only sporadically report participating in any on the 8 other core arts activities.

Cluster #14, "Mostly Art Museums:

At 4.4% of the sample, this is the second largest cluster found in the analysis, and the only cluster in which participation is primarily a matter of visiting art museums or galleries. However, the rate at which cluster members report visiting museums falls below that of members of other clusters in which museum visits are frequently reported. Cluster members report an average of 2.6 visits in the past year.

Cluster #15, "Low Participation":

Members of this cluster qualify as arts participants because they meet the minimum requirement of having attended at least two types of core arts audience activities in the past year. However, an average member attended none of these events frequently. This low level of participation in any arts activity occurred in 8.9% of the total sample, making it by far the largest cluster identified in the analysis.

Individual Cluster Descriptions for All Arts Audience Activities:

This description presents the results of a cluster analysis of the same 5,789 SPPA respondents characterized in terms of their past year attendance at live arts audience activities (the first nine columns of the table), and in terms of their:

a) frequency of visiting arts or crafts fairs or festivals;
b) reading of or listening to literature; and
c) exposure to arts performances through TV, radio or recordings.

The data used as "input" to this cluster analysis differ from the data used in the preceding cluster analysis of attendance at live arts audience activities. Frequency data is not available for some of the new elements in this 31-variable cluster analysis. No frequency data were collected in the SPPA for:

a) the five measures of reading literature;
b) the listening to radio measures for jazz, classical music, opera, musicals and plays; and
c) the listening to recordings measures for: jazz,classical music, opera, and musicals.

As a result, clusters represent the presence of participation, but not frequency of participation.

Results also reflect the high rates of arts participation that occur when the definition of participation is expanded from attendance at live arts events to include 22 new types of arts activities (in arts/crafts fairs or festivals, in literature, and through television, radio or recordings). While two-thirds of the sample failed to meet the former definition requirement (past year attendance at one of the nine types of activities), now two-thirds of the SPPA sample (67.3%) meet the expanded definition, and the total number of past year arts participants rises to 80.6% of all adults. The remainder of the sample includes respondents reporting participation in only one art form (13.3%), and those reporting no past year participation in any of the 31 types of arts participation (19.4%).

As in the earlier cluster analysis, clusters can be individually described and compared in terms of the types of arts activities members reported, the size of a cluster, and whether the cluster emphasizes some types of participation more than others.

Results show a wide range of clusters in terms of the number of arts activities that distinguish their members. Five clusters (# 8,12,13,14,15) involve zero, one or two types of participation. Four (#7,9,10,11) involve three or four types, three involve five to ten types (#3,4,6) and the remaining two clusters involve 16 or more types of arts participation (#1,2).

The largest cluster in terms of the number of respondents assigned to it is Cluster #3, representing 8.3% of the population, followed closely by Cluster #10 (7.6% of the population). At 1.4% of all adults, Cluster #13 is the smallest.
Individual Cluster Descriptions for 31 Arts Activities in all Media:

Cluster #1, "Most Activities (Live or through Media":

> This cluster generally shows high participation scores across most of the 31 participation categories represented in the survey. Members seem to do almost every kind of arts activity, including live audience, reading and media participation. They may represent the arts junkies of the U.S. population. Representing 5.0% of the population, this cluster reports the most varied pattern across the 31 types of arts activities covered in the analysis.

Cluster #2, "Core Activities and Literature":

> This cluster, representing 3.4% of the population is characterized by an emphasis on attending live arts audience activities. For each of the nine core activities measured in the SPPA, members' scores are among the highest reported for all clusters. They also tend to focus their participation on literature--for four of the five SPPA measures (but not for listening to readings of poetry or novels). This cluster also reports

participation in arts/crafts fairs at a moderate level. Finally, members of this cluster also report some use of radio to listen to classical music and jazz, and to recordings of classical music. The members of this cluster are not as broad as those in cluster 1, but tend to be more focused on live performance.

Cluster #3, "Classical Music and Opera (Live and through Media), Plays and Musicals":

This group of arts participants reports relatively high involvement in five core activities: classical music, opera, musicals, plays and museums. They also emphasize five types of media-based participation: classical music on TV, classical music recordings, opera on TV, opera on radio and opera recordings. Such use of three media to participate in opera only occurs in one other cluster (#6). This cluster is the smallest found in the analysis, and represents 1.4% of the population.

Cluster #4, "Jazz and Other Dance--Live or through Media":

This small cluster (1.9% of the population) is distinguished by members' emphasis on six types of participation: attending live jazz performances (the highest participation rate for any cluster), attending live "other" dance performances (again the highest rate for any cluster), watching jazz performances on TV , listening to jazz on radio, listening to recordings of jazz, and watching ballet or other types of dance on TV or a videocassette (again,the highest rate for any cluster).The emphasis on jazz, both live and through three types of media, is certainly a primary feature of this cluster's activity pattern. Their parallel involvement in "other dance", whether live or through watching television, makes this a somewhat unexpected cluster. This cluster is closely related to Cluster 8 in the core analysis.

Cluster #5, "Jazz (Live or through Media), Historic Sites and Arts/Crafts":

This type of arts participant represents 5.2% of the population. As in Cluster 4, members participated in jazz through both live and media-based activities. However, in this cluster, they emphasize media-based participation more than attendance at live concerts. Members report high levels of listening to recorded jazz (the highest score of any group) and listening to jazz on the radio, and moderate scores for watching jazz performances on television and attending live jazz performances. Other arts activities with high scores in

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this cluster are: visits to arts/crafts fairs and visits to historic sites.

Cluster #6, "Arts/Crafts, Historic Sites, Reading Poetry, Reading Novels or Short Stories, and Listening to Novels":

Members of this cluster represent 3.0% of the population and emphasize five art forms. Their participation in the form of visits to historic sites is the second highest, and their score for visits to arts/crafts fairs ties with Cluster 7 as the highest for that activity. Their consumption of poetry is more likely to emphasize reading it themselves than listening to another person reading it. For novels, their scores are relatively high for both personal reading and listening to a reading.

Cluster #7, "Mostly TV":

Representing 5.3% of the population, this cluster's participation is defined by its almost exclusive focus on TV exposure to the arts, specifically: classical music, opera , musicals and plays. They also report moderate participation rates for reading novels or short stories. Only two other clusters are dominated by media-based types of arts participation. They are stay at home arts participants.

Cluster #8, "Musicals and Arts/Craft Fairs":

Representing 3.9% of all adults, this cluster emphasizes two types of participation: attending live performances of musicals (the highest score of any group) and going arts/craft fairs. Lower scores were found for attendance at live plays and reading novels.

Cluster #9, "Art Museums, Arts/Craft Fairs and TV Art Programs:

This cluster shows the highest score in the table for visiting art museums, and ties with Cluster #1 for the highest score on watching TV programs about art works, artists or museums. Its members also report a moderate score for visiting arts/craft fairs (1.7) and represent 4.0% of all adults.

Cluster #10, "Jazz through All Media":

Members of this medium-size cluster (5.1%) are focused on jazz performances brought to them on television, on radio and on recordings. Unlike two earlier clusters with high media scores for jazz (Clusters #1 and 7), individuals in this cluster do not report attendance at live jazz concerts.

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Cluster #11, "Historic Sites and Reading Novels or Short Stories":

Members of this cluster are primarily distinguished through their visits to historic sites (the highest score for any cluster), and their reading of novels or short stories (one of the highest scores found for any cluster). This group represents 5.2% of the population.

Cluster #12, "Mostly Classical Music on Radio":

Like Cluster #14, this is a single activity focused group, but a smaller one (5.1% of all adults). Its score for listening to classical music on the radio is the highest of any group, but members typically do not do any other type of arts-related activity.

Cluster #13, "Reading Poetry and Reading Novels or Short Stories":

These arts participants are members of the third smallest cluster found in the analysis, representing 2.9% of the population. Their arts participation pattern uniquely emphasizes listening to live or recorded readings of poetry, and of novels or short stories. However, their consumption of literary works omits reading plays. This cluster resembles Cluster #14 in its reading of novels and short stories, but shows an additional emphasis on poetry.

Cluster #14, "Mostly Reading Novels or Short Stories":

Reading novels or short stories dominates this group's behavior. Members have one of the two highest scores for reading novels or short stories found for any cluster and they seem to pursue not other arts-related activity. At 8.3% of the population, it is also the largest cluster identified in the analysis.

Cluster #15, "Infrequent Participation":

As the second largest cluster in the table, its members represent 7.6% of the population. They report low levels of activity across all 31 types of arts participation. Each person has participated in activities involving at least two different art forms, but they fail to show an emphasis on any of them.

4. Predicting Cluster Membership

In the next series of tables the relationship between cluster membership and socialization experience is examined. The objective of this analysis is to determine if a particular kind of socialization experience, as measured by music and art lessons,* and by art and music appreciation classes experienced during youth, can predict particular arts-related leisure activity patterns.

Table 4.12 presents the percentages of core arts cluster members reporting each of 8 levels of exposure to music lessons, ranging from no exposure at all to exposure during three different age groups.

Of the 15 core arts clusters, members of Cluster 1, those with the broadest participation, are least likely (16%) to say they have never had music lessons before the age of 24 and most likely to have had lessons during three different time periods (24%). For the total population 63% had no music lessons and 3% had lessons during all three time periods. Thus, music lessons are closely associated with membership in Cluster 1.

Clusters 4 and 2 are similar, with the next two highest rates of Level 7 socialization reported in the table. Not surprisingly, clusters like these with music-focused arts participation patterns report relatively high rates of attendance at live music performances.

At the other extreme, members of Cluster 12, focused on attendance at plays, are the least likely to have had exposure to music lessons. Similarly, clusters 15 and 9 show lower levels of exposure to music lessons.

Overall, though, all clusters show some relationship between exposure to music lessons and attendance at live arts activities, in the sense that the percentage of their members reporting no exposure to music lessons is generally well below (from 16-50%) that found in the general population. Thus, there seems to be a general effect of music lessons and the specific effects, on the type of activity pursued. However, the specific relationship is true for classical music (#6) and jazz performances (#1), but apparently less true for musicals (#11).

Table 4.13 presents results for cluster membership and art lessons. The specific relationship between art and current activities is more apparent than it was for music lessons. Individuals in clusters with a specific focus on visiting art museums and galleries (10, 2, 3, 4, & 5) are more likely to have had art lessons in their youth. They are also more likely to have

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*Dance lessons, ballet lessons, writing lessons, and acting lessons are not included in this analysis because there were too few individuals with these experiences in the sample. However, these experiences are included in the Combined Socialization Index which will be discussed later in this section.

Table 4.12

Core Audience Cluster Membership by Music Lessons

Music Lessons

Core Audience Cluster	0 none (%)	1 12 yrs old (%)	2 12-17 yrs old (%)	3 [illegible] (%)	4 [illegible] (%)	5 [illegible] (%)	6 [illegible] (%)	7 all three periods (%)	TOTAL %	Percent of Total Respondents
1-All Arts	16	18	23	[illegible]	11	2	1	24	100	1.[illegible]
2-Jazz/Ballet/Oth. Dance/Museum/Hist.	26	18	16	[illegible]	18	1	[illegible]	15	99	1.1
3-Musicals/Art Mus./Historic	46	18	15	[illegible]	24	0	2	8	100	[illegible]
4-Jazz/Museums/Hist.	27	13	30	[illegible]	6	6	4	13	101	[illegible]
5-Plays/Museums/Hist.	44	18	19	[illegible]	14	2	0	2	102	1.1
6-Classical/Hist.	27	21	15	4	17	2	8	5	[illegible]	[illegible]
7-Classical	41	17	23	1	9	1	4	4	100	1.[illegible]
8-Jazz/Other Dance	41	14	16	[illegible]	10	2	2	10	101	1.[illegible]
9-Musicals/Plays	51	12	17	[illegible]	9	1	2	2	100	2.[illegible]
10-Museums/Historic	37	22	23	2	10	1	5	2	10[illegible]	1.8
11-Musicals	39	17	25	2	12	1	0	4	100	2.[illegible]
12-Plays	61	8	16	3	7	0	3	3	101	1.8
13-Parks/Historic	46	12	21	4	10	1	2	5	101	4.3
14-Art Museums	45	16	18	5	9	2	1	5	101	4.4
15-Infreq. Participation	56	16	17	4	9	0	1	4	101	6.9
Overall %	63	11	14	2	6	1	1	3	101	62
Total N	3624	619	826	112	365	30	65	152		

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Table 4.13

Core Audience Cluster Membership by Art Lessons

Core Audience Cluster	Art Lessons none (%)	Before age 12 or from 12 - 17 (%)	From 18 - 24 years old (%)	During Multiple Periods (%)	Total %	Percent of Total Respondents (%)
1=All Arts	71	12	11	6	100	1.1
2=Class/Ballet/Oth. Dance/Museum/Hist.	57	13	16	14	100	1.1
3=Musicals/Art Mus./ Historic	62	6	18	14	100	0.9
4=Jazz/Museums/Hist.	66	19	9	6	100	0.9
5=Plays/Museums/Hist.	67	13	13	7	100	1.1
6=Classical/Hist.	81	6	8	5	100	0.8
7=Classical	83	7	9	1	100	1.7
8=Jazz/Other Dance	67	10	10	13	100	1.0
9=Musicals/Plays	86	4	8	2	100	2.0
10=Museums/Historic	55	19	13	13	100	1.8
11=Musicals	78	12	7	3	100	2.3
12=Plays	83	5	9	3	100	1.8
13=Parks/Historic	78	11	6	5	100	4.3
14= Art Museums	71	12	10	7	100	4.4
15=Infreq. Participation	79	10	6	5	100	8.9
Overall %	87	6	5	2	100	62.0
Total N	5010	352	268	159		

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had art lessons during multiple periods.* The exception to this rule is the cluster whose members' only arts-related activity is visiting art museums (14).

At the opposite extreme are individuals whose arts-related activity focuses on classical music, musicals and plays (clusters 6, 7, 9, and 12). They look very much like the non-arts pursuing public with regard to art lesson experience.

Tables 4.14 and 4.15 look at cluster membership in terms of art and music appreciation class experiences respectively. The experience emphasis in both areas is on classes experienced while individuals were 18 to 24 years old, during the college years.

The pattern of relationship between cluster membership and art form, music and visual arts, is similar to the pattern for lessons in Tables 4.12 and 4.13. There is a tendency for those who had art appreciation classes to be in clusters pursuing art museum and gallery activities and for those who had music appreciation classes to pursue classical music and/or jazz activities. But this tendency is less pronounced than it was for music and art lessons; i.e., there is less variability in the proportions who have had appreciation classes across clusters than there was for those who had lessons. This means that lessons are a somewhat better predictor of current arts-related activities (cluster membership) than appreciation classes. This is true despite the fact that appreciation classes are much more likely to be taken at an older age.

Table 4.16 examines exposure to music lessons among members of clusters derived from an analysis of the larger set of 31 arts-related activities. These clusters add some new types of activities, such as reading and attending art/craft fairs, to the list and greatly expand the means by which other art forms can be pursued, by including television, radio, and recordings. This means that clusters can take on new dimensions. In addition to art form, the clusters may reflect how each art form is pursued by cluster members.

Individuals in clusters focused on or with a significant component of live participation (# 1, 2, 3, 4,& 5) were more likely to report having taken music lessons.

Clusters reporting rates of exposure to music lessons at or near the overall average rate of 63% tended to be more home oriented.

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*Lesson categories are collapsed in this table because of the small number of cases in some categories, especially those for the youngest age group (less than 12 years old).

Table 4.14

Core Audience Cluster Membership by Art Appreciation Lessons

Core Audience Cluster	Art Appreciation Lessons					
	None %	Before age 12 or from 12 - 17 %	From 18 - 24 years old %	During Multiple Periods* %	Total %	Percent of Total Respondents %
1=All Arts	[illegible]	3	29	6	99	[illegible]
2=Class Ballet Oth. Dance Museum Hist.	39	2	48	12	101	[illegible]
3=Musicals Art Mus. Historic	68	4	26	2	100	[illegible]
4=Jazz Museums Hist.	64	8	23	6	101	5.9
5=Plays Museums Hist.	51	6	34	9	100	2.4
6=Classical Hist.	73	6	21	0	100	3.8
7=Classical	72	3	25	1	101	1.7
8=Jazz Other Dance	62	9	21	9	101	[illegible]
9=Musicals Plays	79	5	15	1	100	2.7
10=Museums Historic	52	8	34	6	100	1.8
11=Musicals	75	4	20	1	100	2.7
12=Plays	70	7	21	2	100	1.8
13=Parks Historic	76	4	18	2	100	4.3
14=Art Museums	66	5	26	2	99	4.4
15=Infreq. Participation	83	5	11	1	99	[illegible]
Overall %	85	4	10	1	100	62.2
Total N	4893	239	598	59	5789	

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*Predominantly during 12 - 17 and 18 - 24 years old; i.e., both High School and College.

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Table 4.15

Core Audience Cluster Membership by Music Appreciation Lessons

Core Audience Cluster	Music Appreciation Lessons none (%)	Before age 12 or from 12 - 17 (%)	From 18 - 24 years old (%)	During Multiple Periods* (%)	Total %	Percent of Total Respondents (%)
1=All Arts	52	10	27	11	100	1.1
2=Class/Ballet/Oth. Dance/Museum/Hist.	46	5	36	13	100	1.1
3=Musicals/Art Mus./ Historic	66	8	26	0	100	0.9
4=Jazz/Museums/Hist.	53	21	19	7	100	0.9
5=Plays/Museums/Hist.	63	11	20	6	100	1.1
6=Classical/Hist.	71	8	17	4	100	0.8
7=Classical	66	6	23	5	100	1.7
8=Jazz/Other Dance	64	14	19	4	101	1.0
9=Musicals/Plays	72	8	19	2	101	2.0
10=Museums/Historic	61	10	23	6	100	1.8
11=Musicals	73	9	16	2	100	2.3
12=Plays	69	18	13	1	101	1.8
13=Parks/Historic	71	10	15	4	100	4.3
14=Art Museums	67	10	20	3	100	4.4
15=Infreq. Participation	78	9	11	2	100	8.3
Overall %	83	6	9	2	100	62.0
Total N	4826	368	503	92	5789	

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These included: 14 (focused on reading), 15 (low rates for all arts activities) and 10 (jazz through the media).

Clusters 4 and 10 showed significant differences in their rates of exposure to music lessons. Behaviorally, they differed in the former's focus on live jazz and "other dance" events and the latter's focus on jazz events delivered by the media. The low rate of exposure to music lessons found for Cluster 10 indicates jazz is a core arts form open to people without formal music training. Similar differences between cluster 12, classical music on the radio, and 2, which includes live classical music performances, also illustrates the impact media can have on participation in core arts forms that is independent of formal training.

Table 4.16 also illustrates in Clusters 1, 2, 3, 4, 5 (and to some extent in 6) the importance of understanding the amount and timing of exposure to music lessons. Individuals in these clusters tend to participate in multiple art forms (although with different specific patterns) more than individuals in other clusters. This breath of interest is more apparent among those with multiple periods of music lessons. These differences are particularly reflected in column 7 of the table showing percentages who had music lessons during all those periods.

Table 4.17 examines the 15 all arts activities clusters in terms of their members' level of exposure to art lessons. Because of the smaller number of people who had art lessons, only four levels are used to characterize members' arts socialization in this area. For each cluster, the table presents the percentage of its members with: 1) no exposure to arts lessons, 2) exposure before the age of 17, 3) exposure only when the respondent was between 18 and 24 and 4) exposure during two or more time periods.

As with exposure to music lessons (Table 4.16) exposure to art lessons seems to increase the likelihood of membership in clusters involving live performances rather than at home and media-based activities. Members of eight of the fifteen clusters had art lessons at or near the same rate as the general population (a range of 9% to 18% compared to the general population rate of 13%). These clusters tend to reflect more at-home kinds of activities; i.e., media and reading, although one, number 8, is focused on attendance at musicals and arts and crafts fairs.

Counter intuitively, arts lessons seem to play little or no role in the art museum/gallery oriented cluster, number 9, where the percentage of members with no arts lessons is just below the overall average (87%). This may occur because the more general popularity of going to art museums dissipates the specific activity through many clusters rather than concentrating it in just a couple of clusters.

Table 4.16

All Arts Cluster Membership by Music Lessons

Music Lessons

All Arts Cluster	0 none (%)	1 <12 yrs old (%)	2 12 - 17 yrs old (%)	3 18 - 24 yrs old (%)	4 <12 + 12-17 yrs old (%)	5 <12 + 18-24 yrs (%)	6 12-17 + 18-24 yrs (%)	7 all three periods (%)	TOTAL %	Percent of Total Respondents
1=Most Activities	28	16	18	[illegible]	15	2	6	12	[illegible]	[illegible]
2=Core Arts/Lit/ Media Classical	30	20	19	[illegible]	14	3	5	8	100	[illegible]
3=Class. music & opera	41	13	20	7	10	1	1	[illegible]	99	[illegible]
4=Jazz/Other Dance/ live & media	31	13	30	3	11	3	1	8	[illegible]	[illegible]
5=Jazz/Historic/ Arts & Crafts	37	16	23	6	9	0*	1	8	[illegible]	[illegible]
6=Arts & Crafts/Hist/ Poetry/ Novels	45	11	22	5	19	3	[illegible]	3	[illegible]	[illegible]
7=TV Arts	45	15	22	1	6	0*	1	[illegible]	[illegible]	[illegible]
8=Musicals/Arts&Crafts	52	16	14	8	11	0*	0*	1	99	[illegible]
9=Museums/Arts&Crafts History/TV Art	57	13	14	[illegible]	9	[illegible]	2	2	101	[illegible]
10=Jazz Media	63	7	19	2	6	1	1	2	101	4.4
11=Historic/Novels	60	14	16	1	6	1	1	2	101	1.8
12=Classical on Radio	58	13	15	2	6	0*	2	3	99	1.8
13=Poetry/Novels	56	13	15	2	11	1	1	1	100	1.7
14=Novels	66	12	15	0*	4	[illegible]	1	1	99	1.8
15=Infreq.Participation	67	10	15	[illegible]	4	[illegible]	*	[illegible]	[illegible]	[illegible]
Overall %	63	11	14	2	6	[illegible]	1	[illegible]	[illegible]	[illegible]
Total N	3624	[illegible]	[illegible]	112	[illegible]	[illegible]	[illegible]	152	[illegible]	

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Table 4.17

All Arts Cluster Membership by Art Lessons

All Arts Cluster	Art Lessons none (%)	Before age 12 or from 12 - 17 (%)	From 18 - 24 years old (%)	During Multiple Periods (%)	Total %	Percent of Total Respondents (%)
1=Most Activities	62	12	16	19	100	1.1
2=Core Arts/Lit/ Media Classical	73	9	9	9	100	0.9
3=Classical Music & Opera	76	4	16	5	101	4.3
4=Jazz/Other Dance/ live & media	65	14	9	12	100	1.1
5=Jazz/Historic Arts & Crafts	68	13	12	7	100	0.9
6=Arts & Crafts/Hist/ Poetry/Novels	77	14	7	2	100	8.9
7=TV Arts	82	7	7	3	99	2.3
8=Musicals/Arts & Crafts	84	9	5	2	100	1.1
9=Museums/Arts & Crafts/ History/TV Art	79	9	6	6	100	2.0
10=Jazz Media	86	6	5	2	99	4.4
11=Historic/Novels	86	6	4	4	100	1.8
12=Classical on Radio	90	5	4	2	101	1.8
13=Poetry/Novels	87	7	3	2	99	1.7
14=Novels	91	4	3	1	99	0.8
15=Infreq. Participation	90	6	3	1	100	1.0
Overall %	87	6	5	3	101	62.0
Total N	5010	352	268	159	5789	

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Tables 4.18 and 4.19 present comparable data for all arts cluster members' exposure to art appreciation and music appreciation classes, respectively. Very similar results are produced. Individuals in clusters that focus on live audience participation and that include a wider variety of activities are more likely to have had appreciation classes. Those in clusters that include activities done at home or which include greater participation as live audience for musicals or arts and crafts fairs are less likely to have had appreciation classes or are more likely to look like the non-cluster population on these socialization dimensions.

The results presented in the foregoing tables, 4.12 - 4.19, suggest the importance of specific types of socialization for current participation patterns, but they are nor overwhelming. Other patterns also emerge. Specifically, the role of lessons in promoting attendance at live concerts versus pursuing the arts through other media and the role of lessons in pursuit of multiple activities versus a narrow set of activities. Both of these results reflect the "halo" effect mentioned earlier.

Another prominent outcome of these analyses is the important role of the mass media in arts participation. Twice as many people participate through these media as attend live performances. Although the data do not provide a direct test, it might be hypothesized that some live attendance is the result of media exposure. A large number of current core audience has not had the kind of socialization measured in the SPPA and much of the variance in attendance is unexplained by socialization or socio-demographic characteristics (Table 4.4).

The Effect of Source of Socialization Experiences.

During the development of the 1992 SPPA, there was some theoretical speculation that there might be important differences between being exposed to arts lessons or classes at school versus taking such classes in another setting. Participation in school-based classes might be less intentional or voluntary than participation in outside classes. Classes that are part of a required curriculum might be taken less voluntarily than those sought out individually by children and/or their parents in the larger community. Generally, school-based classes that are part of the curriculum would also be less expensive than outside classes. For some students, parental decisions might make arts classes in the community equally involuntary on the student's part, but we would generally expect outside lessons to involve more voluntary participation.

It was further speculated that the more elective, self-initiated, voluntary and expensive the decision to take an arts lesson, the more the student values the experience. Accordingly, classes taken away from a school setting might be expected to have a greater impact on the student's later behavior.

Table 4.18

All Arts Cluster Membership by Art Appreciation Classes

	Art Appreciation Classes					
All Arts Cluster	none (%)	Before age 12 or from 12 - 17 (%)	From 18 - 24 years old (%)	During Multiple Periods (%)	Total %	Percent of Total Respondents (%)
1=Most Activities	51	9	34	7	101	1.1
2=Core Arts/Lit/ Media Classical	61	6	29	4	100	0.9
3=Classical Music & Opera	75	6	18	1	100	4.3
4=Jazz/Other Dance/ live & media	74	9	12	4	99	1.1
5=Jazz/Historic Arts & Crafts	66	5	28	1	100	0.9
6=Arts & Crafts/Hist/ Poetry/Novels	74	7	18	1	100	8.9
7=TV Arts	79	9	11	1	100	2.3
8=Musicals/Arts & Crafts	83	3	14	1	101	1.1
9=Museums/Arts & Crafts/ History/TV Art	75	3	19	2	99	2.0
10=Jazz Media	81	9	9	1	100	1.4
11=Historic/Novels	84	5	11	0*	100	1.8
12=Classical on Radio	89	3	9	0	101	1.8
13=Poetry/Novels	84	8	7	1	100	1.7
14=Novels	92	3	4	0*	100	0.8
15=Infreq. Participation	90	3	8	0*	101	1.0
Overall %	85	4	10	1	100	62.0
Total N	4893	239	598	59	5789	

*Less than 0.5%

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Table 4.19

All Arts Cluster Membership
by Music Appreciation Classes

All Arts Cluster	Music Appreciation Classes none (%)	Before age 12 or from 12 - 17 (%)	From 18 - 24 years old (%)	During Multiple Periods (%)	Total %	Percent of Total Respondents (%)
1=Most Activities	53	11	28	8	100	1.1
2=Core Arts/Lit/ Media Classical	59	9	27	5	100	0.9
3=Classical Music & Opera	65	11	18	6	100	4.3
4=Jazz/Other Dance/ live & media	64	20	9	7	100	1.1
5=Jazz/Historic/ Arts & Crafts	69	7	21	3	100	3.3
6=Arts & Crafts/Hist/ Poetry/Novels	74	11	13	2	100	8.9
7=TV Arts	72	12	12	3	99	2.7
8=Musicals/Arts & Crafts	78	7	14	1	100	1.1
9=Museums/Arts & Crafts/ History/TV Art	75	7	15	3	100	2.2
10=Jazz Media	76	13	9	2	100	1.4
11=Historic/Novels	83	9	7	1	100	1.8
12=Classical on Radio	85	7	8	1	101	1.8
13=Poetry/Novels	81	9	8	1	99	1.7
14=Novels	92	5	3	0*	100	0.8
15=Infreq. Participation	90	3	8	0*	101	[illegible]
Overall %	83	6	9	2	100	62.0
Total N	4826	368	503	92	5789	

*Less than 0.5%

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To explore these questions, the SPPA included an item on the source (school or not school) of any lessons or classes taken when the respondent was under 18 years of age. The data tell us nothing about student motivations or reactions to the classes, but they allow us to examine the relationship between the source and subsequent adult participation in arts activities.

Table 4.20 examines this relationship. Figures in the table indicate whether cluster members' exposure to classes at school or elsewhere is above or below average. The figure is the difference (in percentage points) between the cluster's rate of exposure at a given location (school or outside school) and the corresponding rate for all respondents analyzed (i.e., the "overall percentage" figure at the bottom of the table). For example, 16% of Cluster 1 members had had no music lessons, and the comparable figure for all unexposed respondents was 65%. The cell entry for the "none" column in Table 4.20 is therefore 49, indicating that members' exposure rate was 49 percentage points higher than that found for all respondents with no music lessons in their background.

For the remaining columns, this subtraction process is reversed, with the total sample exposure rate subtracted from the cluster member exposure rate. Generally, then, the larger the figure, the more cluster members' exposure rate can be described as above average.

To examine the relative impact of school based vs. other exposure to music lessons, we can compare the values entered for each cluster in the 2nd and 3rd columns in the table. If the entry in Column 3 is much greater than that in Column 2, exposure to outside lessons would be more strongly associated with cluster membership than exposure to music lessons at school. For example, in Clusters 1, 2 and 3, outside lessons are more closely associated with cluster membership than are school-based lessons. Smaller differences were found in Clusters 5, 6, and 7, again favoring lessons away from school. In only one cluster, 14, do school-based music lessons appear to be a more positive influence than non school lessons. However, this is a cluster not associated with music.

The table indicates cluster membership is more likely associated with exposure to music lessons outside a school setting.* However, the nature of the data shed no light on whether this pattern is related to the (in)voluntary or (in)expensive nature of such exposure. Thus, this exploratory analysis does not provide a definitive answer but does suggest the need for further investigation of this question.

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*The table does not include individuals who had classes in all those periods because the numbers are too small.

Table 4.20

Core Audience Cluster Membership by Source of Music Lessons**

		Source of Music Lessons	
Core Audience Cluster	none	Only School <12 yrs. old 12-17 " " 18-24 " " Any two time periods	Only Out of School <12 yrs. old 12-17 " " 18-24 " " Any two time periods
No Participation	14	-4	-9
One-time Participant	6	2	5
1=All Arts	49	1	28
2=Class/Ballet/Oth. Dance/Museum/Hist.	34	-2	24
3=Musicals/Art Mus./ Historic	17	-6	19
4=Jazz/Museums/Hist.	37	13	14
5=Plays/Museums/Hist.	15	2	16
6=Classical/Hist.	34	10	17
7=Classical	23	7	15
8=Jazz/Other Dance	18	3	9
9=Musicals/Plays	7	6	2
10=Museums/Historic	30	14	19
11=Musicals	23	12	10
12=Plays	1	0	2
13=Parks/Historic	15	7	5
14=Museums	14	7	-1
15=Infreq. Participation	11	5	6
Overall %	65	14	18
Total N (5789)	3753	840	1044

*Less than 0.5%

**Figures in table represent difference between expected percentage (the overall percent at bottom of each column) and actual percentage. In number in column 3 is much greater than number in column 2, there the association between outside school music lessons and current participation in that cluster is greater than the association between school only music lessons and that cluster. For example, in the cluster All Arts, those with outside school music lessons (28) are much more likely to be in that cluster than those with only school music lessons (1).

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Overall Level of Socialization and Cluster Membership

In this section we again use the combined Socialization Index as the indicator of general socialization level to contrast with cluster membership. It is important to note that an individual's score on this index does not indicate the sources of socialization experiences involved.

Because the Index is an indicator of general level of socialization, the research question addressed in the following three tables is--to what extent is cluster membership associated with the level of socialization of its numbers? Previously presented results suggest that there will be a positive relationship between level of socialization and membership in clusters that pursue a greater variety of arts-related activities and that pursue a greater number of core (live audience) activities.

The analysis has been expanded to a third level of activity, including all leisure behavior as identified in the SPPA. The arts-related and non-arts activities are included. The non-arts leisure activities are watching television, watching sports (live), playing sports, exercise, outdoor activities (like camping), going to movies, home improvement activities, gardening and related activities, volunteer or charity work, going to amusement parts, and reading. In order to create comparable levels of activity, arts-related activities were aggregated into several more basic categories, including core arts activities, TV based arts activities, other media-based arts activities, arts and crafts fairs, media-based jazz, and art classes. The resulting clusters are presented as the row titles in Table 4.23. They can show an arts-oriented pattern, a mixed arts and non-arts pattern, or a completely non-arts leisure activity pattern.

The purpose for creating the general leisure activity groups is to determine if they are related to socialization experiences.

In Tables 4.21 - 4.23, respondents are categorized as belonging to one of five groups based on their combined socialization score.

The tables show participation levels for core, all arts and all leisure activity clusters. For individuals who participated in no activities in the past year (no participation row), those who participated once, and members of each of the clusters, the tables present the percentages for each of these five levels of socialization.

Table 4.21 presents combined socialization scores for core arts clusters. The higher the socialization score, the more likely the individual was to have participated in a core arts activity. For example, while 69% of the nonparticipant had 0 socialization scores, only 1% had scores of 15 or more. Similarly for one time

Table 4.21

Core Audience Cluster Membership by Combined Socialization Experiences

Core Audience Cluster	Combined Socialization Score 0	Level 1 (1 - 2)	Level 2 (3 - 6)	Level 3 (7 - 14)	Level 4 (15+)	total %	cluster size
No Participation	63	14	1	5	1	100	47.8
One-time Participant	43	19	21	14	3	100	18.3
1=All Arts	3	15	18	37	27	100	1.1
2=Class/Ballet/Oth. Dance/Museum/Hist.	5	7	18	36	34	100	1.1
3=Musicals/Art Mus./ Historic	22	8	16	32	22	100	0.9
4=Jazz/Museums/Hist.	11	11	23	38	17	100	0.9
5=Plays/Museums/Hist.	20	8	20	33	19	100	1.1
6=Classical/Hist.	23	10	25	27	15	100	0.8
7=Classical	25	20	20	26	9	100	1.7
8=Jazz/Other Dance	19	10	29	29	13	100	1.0
9=Musicals/Plays	31	14	28	24	13	100	2.0
10=Museums/Historic	17	10	21	34	18	100	1.8
11=Musicals	23	22	20	28	7	100	2.3
12=Plays	33	10	29	20	8	100	1.8
13=Historic Sites	24	16	26	26	8	100	4.3
14=Art Museums	25	9	27	25	16	100	4.4
15=Infreq. Participation	33	18	21	21	17	100	8.9
Overall %	50	15	17	14	4		
Total N	2867	860	984	805	273		5789

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attenders, 43% had 0 socialization scores, but only 3% had score of 15 or higher.

As expected, the percentage of cluster members with higher socialization scores tends to be higher in clusters that emphasize several activities, (Clusters 1 through 5). Conversely, the presence of individuals with 0 socialization scores is higher in clusters with a narrower focus (e.g., Cluster 12 focused on plays, 14 focused on art museums, 13 focused on historic sites and 7 focused on classical music).

Table 4.22 presents comparable data for the all arts clusters. Again, the higher the socialization score, the more likely the individual is to participate. In the extreme case, for example, 83% of nonparticipant had 0 scores while none of them had had scores of 15 or more and just 2% had scores of 7-14. Among one-time participants, while 70% had scores of 0, and none had scores of 15 or more. However, because reading and media are included in this analysis, the proportion of the population in these groups is much smaller, 32.7% versus 66.1%, than in the core activity analysis.

The core (active audience) activities (1, 2, 3, 4, & 5) have a higher socialization level. Stay at home arts participants (10, 12, 13, 14) generally show lower levels of socialization among cluster members. These results are similar to the outcomes for individual lessons and classes. Only novel readers (14) and infrequent participants (15) exceed the overall overage of 0 socialization (50%). The results may bring into question the classification of activities used in the questionnaire. Reading fiction books (novels) may reflect an orientation to the arts or some other leisure orientation having little to do with art. Thus, novel readers are no more likely than the general population to have arts socialization experiences.

The high rate of 0 socialization for Classical Radio (12) raises a different kind of question. If some listeners are including casual listening, say, in car pools on the way to work, the results would again reflect non-arts oriented as well as arts oriented participation. The mass media can often make this distinction difficult. Insofar as arts activities are experienced casually, such as craft shows at malls, the specific relationship of arts socialization experiences to current activity may be diminished and the relationships shown here may be less powerful than actually exist.

At a more general level, the socialization seems to lead to more live audience participation and to a broader range of activities. Table 4.23 presents comparable socialization distributions for members of "all leisure activities" clusters. The advantage of this analysis is the opportunity to compare arts-oriented clusters with more general leisure activity clusters. Since virtually all

Table 4.22

All Arts Audience Cluster Membership by Combined Socialization Experiences

	Combined Socialization Score						
All Arts Audience Cluster	0	Level 1 (1 - 2)	Level 2 (3 - 6)	Level 3 (7 - 14)	Level 4 (15+)	total %	cluster size
No Participation	83	9	6	2	0	100	19.4
One-time Participant	70	14	11	4	0	100	13.3
1=Most Activities	8	8	23	36	25	100	5.0
2=Core Arts/Lit/ Media Classical	12	11	20	40	17	100	3.4
3=Classical Music & Opera	28	14	22	22	14	100	1.4
4=Jazz/Other Dance/ live & media	19	16	19	31	15	100	1.9
5=Jazz/Historic/ Arts & Crafts	22	10	27	29	22	100	5.2
6=Arts&Crafts/Hist/ Poetry/Novels	28	16	25	23	18	100	3.0
7=TV Arts	28	19	27	21	5	100	5.3
8=Musicals/Arts&Crafts	35	17	24	20	4	100	3.9
9=Museums/Arts&Crafts/ History/TV Art	32	16	20	24	10	100	4.0
10=Jazz Media	45	16	20	17	1	100	5.1
11=Historic Sites/ Novels	40	21	24	12	3	100	5.2
12=Classical on Radio	49	15	19	15	2	100	5.2
13=Poetry/Novels	42	19	19	16	4	100	2.9
14=Novels	51	23	19	6	1	100	8.3
15=Infreq. Participation	54	19	16	10	1	100	7.6
Overall %	50	15	17	14	4		
Total N	2867	860	984	805	273	5789	

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Table 4.23

Total Leisure Cluster Membership by Combined Socialization Experience

Leisure Cluster	Combined Socialization Score No Arts Socializatio score = 0	Level 1 score = 1 or 2	Level 2 score = 3 - 6	Level 3/4 score = 7+	Total %	Cluster Size Percent of Total Respondents
1=Core Arts/Media-Based Art Jog./Movies/Art Classes	9	9	21	61	100	8.1
2=Diverse Participation	20	11	26	43	100	4.7
3=Reading/Parks/Jog/ Outdoor Act./Home Imp.	21	16	28	35	100	4.2
4=Art&Crafts/Amus.Pks with some read., TV Art/ Gardening	29	15	30	26	100	4.5
5=Media Based Opera, Clas Mus., Dance/Making Art	40	19	21	20	100	3.8
6=Movies/Pks/Jog/Core Art	22	17	26	35	100	5.3
7=Mostly Reading/Some Tv / Home Imp Gard., Out. Act.	28	17	25	30	100	5.3
8=Core Arts/low media art	37	18	22	23	100	3.7
9=Sports/other non-arts	48	18	22	12	100	7.6
10=Arts&Crafts/some gard.	47	17	23	13	100	3.8
11=TV/Movies/Parks	66	13	13	8	100	7.5
12=Home Imp./Gardening	58	23	12	17	100	6.6
13=TV/Reading	62	18	12	8	100	7.3
14=TV & Media Jazz	56	16	17	11	100	3.7
15=Volunteer Charity Work	61	19	13	7	100	4.8
16=Mostly TV--non-arts	85	9	5	1	100	19.0
Overall %	50	15	17	18	100	
Total N	2852	860	983	1078		5773

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respondents belonged to one of the 16 leisure activity clusters, and one-activity participants were excluded in the cluster analysis; no nonparticipant or one-time participant individuals exist in the sample using these variables. Everybody does something.

The table also differs because it collapses the socialization categories to four levels, combining the 7 - 14 (level 3) and the 15+ (level 4) categories used earlier.

The TV-focused cluster (16) is the largest, by far, (19.0% to 8.1% in the next largest group) of the 16 clusters and had the highest percentage of 0 socialization scores (85%). These are the classic "couch potatoes". Because they have not described their television choices in terms of arts categories, we assume they see little or none of these types of programs.

Cluster 1 members engaged in the most core arts activities and generally had the most active leisure pattern. Only 9% of its members had 0 arts socialization scores.

In addition to the TV-oriented cluster (16), the majority of members of four other clusters had no arts socialization experiences. Members of these clusters (#11 - oriented toward TV, movies and parks; #9 - focused on sports, movies, parks and jogging; #12 - focused on home improvements and gardening; and #15 - oriented toward volunteer and charity work) tend to do non-arts activities in their leisure time.

Cluster 2 has the highest percentage of members with socialization scores above 7 (43%). Its members are very active, but not especially in the arts (except jazz). On the other hand, clusters with high arts socialization levels (7 or higher scores), such as #2, 3, 6, and 7, are not necessarily composed of individuals whose primary leisure activities are arts related. However, more in keeping with earlier findings, clusters in which arts are pursued mostly at home (5 & 14) have higher percentage of 0 socialized members than arts-oriented clusters with more core/live audience participation (#2, 4, 6).

Generally, these analyses of the relationship between arts socialization and arts participation indicate that knowing how much and what kind of arts lessons and classes an individual has had provides an indication of that individual's leisure activity patterns. However, the heavily socialized nonparticipant and the minimally socialized arts participant certainly provide important exceptions to this overall pattern. Earlier analysis of 1982 SPPA data showed that the exceptions (unsocialized participants and socialized non participants) tended to follow education and income driven models, i.e., higher education and higher income lead to higher arts-related participation. As non-arts leisure activities are mixed into the analysis, the general pattern stand up but is somewhat weakened. It is strongest where core arts, live audience, participation is a prominent part of the leisure activity pattern.

5. Socialization and Education

In this section we examine the roles played by education level and arts-related socialization experiences in predicting current arts-related leisure behavior.

As shown in the earlier regression analysis (Section IVC) both types of experience seem to have an independent positive effect on current behavior. However, they are also correlated. This means that as people's level of socialization increases, so does their level of education. This relationship is partly the result of school-provided music and art lessons and partly because appreciation classes are taken primarily as part of a college curriculum. In order to answer the question of whether arts-related socialization is just a substitute for level of education in its role in explaining current arts participation, it is necessary to examine these two factors in detail. In the next four Tables (4.24 - 4.27) we examine this interaction in terms of basic levels of participation in arts-related activities and in terms of membership in particular participation clusters.

Table 4.24 compares arts participation (none at all, one-time participation and participation in more than one core arts activity) for 16 categories of education and socialization experiences. Educational categories are less than a high school degree, high school graduate, some college and college graduate. The Combined Arts Socialization Index is used to categorize respondents in terms of levels of arts socialization. The range is from from 0 (no experience) through 4 (the most heavily socialized individuals).

The table shows that both level of education and level of socialization are related to the current level of participation.

Within each socialization level, the percentage of nonparticipants decreases as the level of education increases.* Similarly, within each education level, the percentage of nonparticipation decreases as socialization level increases, (from 83% nonparticipation in core arts activities among those with less than a high school degree and no socialization experiences to 6% among those with a college degree and the highest level of socialization. Coincidentally, the figures are exactly reversed for multiple participation (cluster membership).

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*The single exception is for level 1 socialization where some college and college graduates have almost the same percentage of nonparticipants, 25% and 27% respectively

Table 4.24

Membership in a Core Arts Audience Cluster by Education Level and Socialization Experience

	Education Level											
Socialization Experience	Not High School Grad			High School Graduate			Some College			College Graduate		
	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.
No Arts Lessons or Appreciation Classes	83	11	6	66	18	16	53	17	30	44	18	38
Level 1	63	20	17	47	25	28	25	37	38	27	20	53
Level 2	58	18	24	43	25	32	28	22	50	16	21	63
Level 3	43	29	28	32	20	48	21	18	61	10	17	73
Level 4	*	*	*	19	13	68	8	15	78	6	11	83

*for Non High School Graduates, Levels 3 & 4 are combined because of low N

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Holding education constant while examining socialization level (looking down each column) reveals that socialization has an independent influence. For each education level, nonparticipation rates fall at least 38 percentage points as socialization level rises (e.g., from 44% to 6% in the college educated group). Similarly, across rows of the table (i.e., holding socialization level constant), nonparticipation rates fall 33-42 points as educational level increases (e.g., from 83% to 44% in the 0 socialization experience group).

However, in some instances the effect of socialization level appears to interact with education: greater variation is seen within certain educational groups. For example, among high school graduates, as socialization level rises, rates of multiple participation (cluster/membership) rise from 16% to 68%. Among individuals with some college education, the comparable figures are 30% and 78%. And, among college graduates, membership increases from 38% to 83% as socialization level rises. But among those who did not graduate from high school, the comparable range was much narrower, with cluster membership rising from 6% in the 0 socialization experience group to just 28% in the highest socialization group. Thus, the effects of socialization seem to slightly decrease as education increases except among those who did not graduate from high school.

These patterns also applied when comparable analyses were run for all types of current arts-related participation, including reading and all media participation (Table 4.25). Half of those (51%) with no socialization experience who did not graduate from high school had no arts-related activities during the year prior to the survey, while all respondents at the highest socialization level who graduated from college had at least one activity and 98% had two or more activities. Again the effects of socialization appear to be greater among those with less education. Multiple participation increases from 31% for those with no socialization experiences to 86% for those with the highest socialization level--a difference of 55 percentage points among those who did not graduate from high school. While still showing an increase with each increment in socialization experience, the difference becomes smaller as education increases' going from 55 percentage points, to 43 for high school graduates, to 36 for those with some college, to 31 for college graduates. The effects of socialization seem not to be as great as education increases.

There is also a difference in the relative impact of different levels of socialization on the level of core arts activities (Table 4.24) and on the level of all arts activities (Table 4.25). The effect of each step increase in socialization, from 0 to 1, from 1 to 2, etc., ranges from even (the same increase for each level for college graduates to decreasing (less increase for each level for non-high school graduates) (Table 4.25). When looking at all arts activities (Table 4.25), about half of the total

Table 4.25

Membership in an All Arts Audience Cluster by Education Level and Socialization Experience

	Education Level											
	Not High School Grad			High School Graduate			Some College			College Graduate		
Socialization Experience	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.	no partic.	1-time partic.	multiple partic.
No Arts Lessons or Appreciation Classes	51	18	31	28	21	51	19	18	63	17	16	67
Level 1	24	19	57	14	13	73	8	11	81	3	9	88
Level 2	20	14	66	9	11	80	6	9	85	2	4	94
Level 3	0	14	86	5	6	89	4	4	92	1	2	97
Level 4	*	*	*	0	6	94	1	0	99	0	2	98

*for Non High School Graduates, Levels 3 & 4 are combined because of low N

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increase in current multiple activity level is attributable to the initial socialization step; i.e., having only the minimum socialization experience creates half or more of the increase in multiple participation attributable to all socialization. For example, among high school graduates, participation in multiple activities increases from 51% to 73% based on having only the lowest level of socialization, a difference of 22 percentage points, and from 73% to 94% based on having up to the highest level of socialization (an increase of 19 percentage points). A little bit of socialization experience goes a long way in increasing participation when all media alternatives are included. For attendance at live performances (the core activities), higher levels of socialization are needed to achieve each increment of increased participation.

Finally, Tables 4.24 and 4.25 provide a more graphic illustration of the relative roles of socialization and education in promoting participation in live audience and media arts by comparing results on the lower left and upper right of each table, especially for media-oriented arts activities. Individuals with socialization at the third level who did not graduate from high school are about as likely to pursue core arts activities as college graduates with no socialization (Table 4.24). High school graduates who experienced at least the third level of socialization are much more likely to pursue core arts related activities than college graduates with no socialization.

The same highly socialized but less educated individuals are more likely to pursue arts-related activities across all media, than their college graduate unsocialized counterparts (Table 4.25). This comparison provides another way of looking at the apparent greater influence of socialization experience among those with less formal education. It suggests that if arts participation is the goal, socialization is more important than education, especially if education does not extend to graduation from college.

Tables 4.26 and 4.27 provide results on socialization and education by cluster membership for core arts attendance and all arts activities respectively. These tables address only those individuals who participated in two or more activities during the year prior to the survey. The research question addressed here is: is there an education by socialization difference in cluster membership?

Because there are so many groups of relatively small size, socialization scores are dichotomized into "had some socialization experience" and "did not have socialization experience". Education categories remain the same. Even with collapsing of categories, some groups, marked with * in the tables, are too small to analyze.

Table 4.26

Core Arts Attendance Cluster Membership by Level of Education and Socialization

Cluster Membership	Level Education and Socialization							
	Not High School Grad		High School Graduate		Some College		College Graduate	
	no social-ization	some social-ization	no social-ization	some social-ization	no social-ization	some social-ization	no social-ization	some social-ization
1=All Core Arts	0	0	*	*	7	93	2	98
2=Class/Ballet/Oth. Dance/Museum/Hist	*	*	*	*	15	85	2	98
3=Musicals/Art Mus./Historic	*	*	*	*	13	87	18	82
4=Jazz/Museums/Hist.	0	0	*	*	0	100	17	83
5=Plays/Museums/Hist	*	*	*	*	19	81	14	86
6=Classical/Hist.	*	*	*	*	0	100	21	79
7=Classical	*	*	41	59	27	73	15	85
8=Jazz/Other Dance	*	*	*	*	21	79	4	96
9=Musicals/Plays	*	*	42	58	24	76	26	74
10=Museums/Historic	*	*	*	*	14	86	15	85
11=Musicals	*	*	33	67	21	79	12	88
12=Plays	*	*	57	43	24	76	19	81
13=Parks/Historic	38	62	28	72	27	73	15	85
14=Museums	*	*	31	69	33	67	14	86
15=Infreq. Partic.	68	32	48	52	28	72	22	78

*Number of cases too small to evaluate; less than 1%.

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Table 4.27

All Arts Activity Cluster Membership by Level of Education and Socialization

Cluster Membership	Level Education and Socialization							
	Not High School Grad		High School Graduate		Some College		College Graduate	
	no socialization	some socialization	no socialization	some socialization	no socialization	some socialization	no socialization	some socialization
1=Most Activities	*	*	14	86	8	92	6	94
2=Core Arts/Lit/ Media Classical	*	*	13	87	18	82	11	89
3=Core arts/media	*	*	34	66	25	75	22	78
4=Jazz/Other Dance/ live & media	*	*	26	74	19	81	6	94
5=Jazz/Historic/ Arts/Crafts	*	*	33	67	25	75	14	86
6=Arts/Crafts/Hist/ Poetry/ Novels	90	10	49	51	16	84	12	88
7=TV Arts	59	41	32	68	16	84	20	80
8=Musicals/Art/Crafts	*	*	49	51	26	74	26	74
9=Museums/Arts/Crafts/ History/TV Art	46	54	52	48	28	72	15	85
10=Jazz/Media	75	25	54	46	32	68	31	69
11=Historic/Novels	66	34	54	56	33	67	28	72
12=Classical on Radio	81	19	57	43	33	67	28	72
13=Poetry/Novels	67	33	46	54	34	66	12	88
14=Novels	72	28	57	43	36	64	38	62
15=Infrequent Partic.	81	19	55	47	46	54	29	71

*Number of cases too small to evaluate; less than 1%.

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The results shown in both tables are similar and unsurprising. At all education levels clusters of individuals that have a low level of participation or participate in fewer types of activities are somewhat less likely to have socialization experiences. See clusters 9, 12, and 15 in Table 4.26 and 10, 12, 14 and 15 in Table 4.27. Those clusters representing individuals with higher levels of participation are more likely to have had arts socialization experience. See clusters 1 and 2 in Table 4.26 and 1, 2, and 4 in Table 4.27.

A bigger difference is shown across education levels, where most clusters show the positive relationship between socialization and education, i.e., as education level increases so does the likelihood that cluster members have had some arts-related socialization. See clusters 1, 2, 5, 7, 8, 11, 12, 13, and 15 in Table 4.26 and clusters 1, 2, 4, 5, 6, 8, 10, 11, 12, 13, and 15 in Table 4.27.

These results suggest that having experienced some kind of socialization plays a relatively small role in the particular pattern of multiple activity arts participants. A further analysis based on the particular kind of socialization, as done at the more general level earlier in this report, might sort these groups out by education level, also, but the number of people in each cluster is too small to provide reliable results.

V

THE ROLE OF SPOUSE IN ARTS-RELATED PARTICIPATION

The results described in Section IV address the relationship of socialization to current arts-related participation controlling for certain other socio-demographic factors, including age, income, race, gender, marital status, size of community, number of children, and especially education. These results show a strong relationship between level of socialization experiences and current participation in arts-related activities. They also show that other factors are important predictors of current participation, again, especially education. However, these factors do not explain all or even a majority of the differences exhibited in choosing to pursue any arts-related activity or which activities are selected. Thus, significant strides in understanding the relationship between current activity and previous experience have been made, but we still have a long way to go.

One of the most obvious factors in the selection of leisure activities is the preference and influence of each person's significant others; spouse, other family members, friends, work associates, etc. People's leisure behavior, including the selection of arts-related activities, is bound to be influenced by those other people. Among married people, the spouse is likely to be one of the, if not the, more important other person in each individual's choice of leisure activity. Also, intuition suggests that spouses may be chosen, in part, because they have compatible leisure activity preferences. Finally, as people live together over time, their leisure activity patterns may move closer together for a variety of reasons, including children/family closeness, economic necessity, and habit.

The SPPA permits the examination of some of these issues because the survey was conducted on a household basis and it is possible to identify most of the married couples where both partners answered questions about leisure behavior and socialization experiences. Because these are the first attempts to evaluate the role of spouse in pursuing leisure activities and in examining if couples have similar socialization patterns as well as current activity patterns, the analyses presented here are very simple. Three basic questions will be addressed:

1. What is the pattern of married couple participation in current arts related activities?

2. How similar are the arts-related socialization patterns of married couples?

The focus of these questions is on similarities and differences within couples not among couples. These results will be presented in terms of the proportion of couples that have the same or very similar patterns of behavior and experience.

3. What is the relationship between each spouse's socialization experience and current participation within couples?

The focus of this question is on implied patterns of influence on behavior. In this analysis we attempt to sort out expected from actual behavior, and to determine if any of the behavior my be attributable to the role of spouse.

These questions are examined in four tables presented in this section. The results are based on responses from the 1415 married couples it was possible to identify in the data and for whom complete responses were available. Spouses of some married individuals did not participate in the survey.

In Table 5.1, we examine the question, do couples have similar core arts participation patterns? The question is central to our understanding of arts-related leisure behavior among couples.

The nine core arts audience activities are the subject of this table. Because it was not possible to compare on an event by event basis, the level of activity in each area was used. If both members of the couple participated in the same activity at approximately the same level, they were assumed to have a similar activity pattern. (It is possible that some couples participated at the same level in the same activity but attended different events. To the extend that this phenomenon occurs, the figures in Table 5.1 may over represent similar patterns, although it seems unlikely that this pattern would occur frequently.)

There are two ways to look at the results. For all activities but one, visiting historic sites, a large majority of couples (from 77.4% to 96.4%) have similar activity patterns. However, this is because most couples do not pursue these activities (the percentages in the second column of the table).

The second approach is to compare patterns of actual participation, the first, third and fourth columns. Using this view, a majority of couples who participate do not have the same activity pattern for these types of events. Using attendance at jazz performances as an example: 5% of couples are simultaneous jazz attendees, while 8% exhibit different jazz attendance patterns. Four point one percent of the men attended live jazz performances much more than their wives and 3.9% of the wives attended live jazz performances much more than their husbands. More means a difference of greater than one; e.g., one time versus three times or two times versus four times. The pattern is essentially the same for each of the nine activities; among those who pursue the activity, members of the same couple are more likely to have different attendance patterns than the same attendance pattern.

Table 5.1

Participation Patterns by Couple for Live Audience in Core Activities

	Participation Pattern				
Live Performance or Exhibition Activity	Percent Men Participate More	Equal Participation		Percent Women Participate More	Total Percent
		Percent Both = 0	Percent Both > 0		
Jazz	4.1	87.0	5.0	3.9	100
Classical Music	4.1	82.8	6.7	6.4	100
Opera	1.8	94.9	1.5	1.8	100
Musicals	5.9	74.8	8.9	10.4	100
Plays	4.1	81.4	7.1	7.4	100
Ballet	1.4	92.8	2.0	3.8	100
Other Dance	3.1	64.0	2.3	4.6	100
Art Museums	9.5	64.0	13.4	13.1	100
Historic Sites	14.1	49.6	20.0	16.3	100
Total Live Audience Participation	12.6	34.4	33.3	19.7	100
Total N =					1415

Where there are relatively large differences between husbands and wives, it is usually the wives who are more likely to attend without their husbands. See, for example, the musicals, plays, ballet and art museum activity categories.

The bottom row, total live audience participation, shows that about one third of all couples pursue no live audience activities, one third pursue about the same level of activity (although not necessarily the same activities), and one third pursue different levels of these kinds of activities, with wives more likely to participate more than their husbands.

Table 5.2 presents the same type of comparison for the pattern of socialization experiences. Overall, most couples have a similar pattern of socialization experience for each type of socialization examined in the survey. Again, this is based primarily on the fact that, with one exception, for at least 75% of the couples, neither member had the socialization experience.

Among those couples where at least one member had the particular socialization experience, most couples do not have a similar pattern of socialization. For music lessons, in 54.2% of all couples at least one person has had music lessons. In about one-fifth of these couples (11.2%) husbands and wives had similar music lesson experiences; i.e., they had lessons during the same period or periods (less than 12 years old, 12 - 17 years old, and/or 18 to 24 years old). The remaining four-fifths had music lesson experiences at significantly different levels. More often, the wife had more music lesson experience than the husband, 25.2% to 17.7%.

The pattern for music lessons is true for each type of lesson. The only difference is the extent to which wives are likely to exceed their husbands. In ballet lessons, for example, the ration is more than 10 to 1, 11.4% to 0.9%.

Combining all types of socialization, the last row in Table 5.2, shows that 43.2% of couples had a similar socialization pattern, although most of those (34%) had no socialization experiences. For 34.7% for the couples, wives had more socialization experiences than their husbands, while in 22.2%, husbands had more socialization experiences of all types than their wives.

Tables 5.3 and 5.4 present a simplified look at the interaction of socialization and gender in couples core arts attendance activities. In these tables we take a preliminary look at whether socialization or gender is the stronger influence in the couples' arts activity pursuits.

Table 5.3 shows the proportion of couples who did not attend each type of event based on the level of socialization of each member (the column headings). Attendance at classical music concerts

Table 5.2

Socialization Patterns for Couples by Type of Socialization

Socialization Pattern by Couple

Type of Socialization Percent	Percent Men with More Socialization*	Equal Participation		Percent Women with more Socialization*	Total
		Percent Both = 0	Percent Both > 0		
Music Lessons	17.7	45.8	11.3	25.2	100
Art Lessons	8.5	79.7	2.3	9.5	100
Art Appreciation	7.4	75.7	5.9	11.1	100.1
Ballet Lessons	0.9	87.5	0.2	11.4	100
Dance Lessons	4.7	79.5	1.6	14.3	100.1
Music Appreciation					
Acting Lessons	4.7	89.6	1.0	5.7	100
Writing Lessons	6.9	81.7	3.3	8.1	100
All Types of Socialization	22.2	34.0	9.2	34.7	100.1
Total N =					1415

*Couples in this column differ in experience by at least two steps on the individual socialization scale or the combined socialization index. Thus, scores could be 0 - 2 or more, 1 - 3 or more, 2 - 4 or more, etc.

Table 5.3

Socialization and Gender Influences on Married Couples' Participation in Core Arts Audience Attendance--Negative Influence

	Percent of Couples Not Attending Events When--			
Live Performance or Exhibition Activity	Women Socialized and Men Not Socialized	Men Socialized and Women Not Socialized	Neither Men nor Women Socialized	Both Men and Women Socialized
Jazz	86.9	84.1	96.5	78.5
Classical Music	86.4	79.0	93.1	71.4
Opera	95.6	97.5	98.1	90.4
Musicals	75.8	70.6	88.4	62.2
Plays	83.6	80.9	91.9	69.7
Ballet	94.3	94.3	97.7	86.4
Other Dance	89.9	89.8	96.1	84.1
Art Museums	64.8	62.4	86.1	42.0
Historic Sites	45.0	42.7	75.5	28.8
At Lease One Live Audience Event	29.9	22.9	62.2	13.2
Married Couples *	258	157	481	479

*Does not include couples where one member participated in arts events and one did not participate.

provides a clear example of the dominant pattern in this table. When neither husband nor wife has any socialization experience, 93.1% of the couples do not attend classical concerts. When both have socialization experience of any kind, only 71.4% do not attend classical concerts. This reflects earlier results for individuals which showed that any type of socialization experience would have a positive influence on arts-related participation.

Now looking at couples with mixed socialization experience, we see that 86.4% of the couples (both members) did not attend classical concerts when the woman had socialization experience and the man did not, and 79% did not attend classical concerts when the man had socialization experience and the woman did not. These results suggest:

(1) that socialization of one member, regardless of who, had a positive effect on attendance (93.1% versus 86.4% and 79%); and

(2) that socialized men seem to have a greater influence on classical concert attendance when their wives are not socialized than *vice versa*, 79% versus 86.4%. The difference, however, is not large.

This basic pattern applies in six of the nine core arts activities (jazz, musicals, plays, art museums, and historical sites in addition to classical concerts). It also applies when attendance is limited to just one event of any type.

These results are not inconsistent with earlier reported findings that married women are likely to attend more arts-related events and are more likely to have had arts socialization experiences than their husbands. These differences are controlled in this table.

In the other three activity areas, women are as likely as men to influence attendance within couples with different socialization backgrounds. Interestingly, these three activities are the three with the lowest overall attendance: opera, ballet, and other dance.

Table 5.4 presents the positive side of the effect of socialization differences. Whereas in Table 5.3 we examined the tendency of mixed socialization couples to stay away from each type of activity, in Table 5.4 we present results for those attending each type of activity in terms of socialization by gender patterns. We will use classical concert attendance as the representative of the basic pattern. When neither member has socialization experience, only 2.9% have attended classical concerts during the prior year. When both have socialization experience, 15% attended these concerts.

Table 5.4

Socialization and Gender Influences on Married Couples' Participation in Core Arts Audience Attendance--Positive Influence

	Percent of Couples Attending Events When--			
Live Performance or Exhibition Activity	Women Socialized and Men Not Socialized	Men Socialized and Women Not Socialized	Neither Men nor Women Socialized	Both Men and Women Socialized
Jazz	5.4	5.1	1.5	11.3
Classical Music	5.7	10.2	2.9	15.0
Opera	2.0	0.6	0.1	4.0
Musicals	9.1	13.4	5.9	17.5
Plays	6.7	10.2	3.5	14.4
Ballet	1.4	1.9	0.8	5.0
Other Dance	2.7	1.9	1.3	4.0
Art Museums	16.4	15.9	7.1	32.1
Historic Sites	29.5	24.2	10.6	42.6
At Least One Live Audience Event	44.3	51.6	21.6	66.2
Married Couples *	258	157	481	479

*Does not include couples where one member participated in arts events and one did not participate.

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As in Table 5.3, mixed socialization produces mixed results. When wives are socialized in some way and husbands are not, 5.7% attended classical concerts. This suggest that when one partner is socialized, in this case the wife, she can have a positive effect on attendance. Among couples where men are socialized and women are not socialized, the percentage of classical concert attenders almost doubles to 10.2%. Thus, when the man only is socialized, there seems to be a greater positive effect than when the woman is the only socialized member of the couple. This pattern applies, although somewhat less strongly, for attendance at musicals and plays, and for attendance at any one event regardless of type. The pattern is reversed' i.e., women are more likely to have a positive influence, for visiting historical sites (parks, neighborhoods, buildings, etc.). For the remaining types of activities, socialized men and women are about equally likely to positively influence their spouses into attending.

While the results for mixed socialization couples are suggestive, they are not definitive. Most couples share an absence of socialization experiences. When socialization exists most couples have major differences in the type and extent of socialization experiences, although the meaning of these differences is not clear. When socialization is present in both members, attendance is likely to be much higher. When only one member is socialized, attendance will be higher than for the unsocialized couple, but not as high as for the socialized couple.

When there are different levels of socialization, men are more likely to dominate the leisure pattern than women. This means that if the man has socialization experiences and the woman does not, the couple is more likely to pursue arts-related leisure activities in the majority of cases. A socialized woman is less likely to persuade her unsocialized husband to go to a concert than a socialized man is to persuade his unsocialized wife to attend a similar event. Again, these differences are not great, so it is difficult to identify a clear impact on current behavior among mixed experience couples.

VI
SOCIALIZATION AND FUTURE ARTS AUDIENCES

The first five sections of this report look backward in an attempt to identify and validate the relationship between arts-related socialization experiences and current arts audience activities. Working within the limit of the data provided in the SPPA, the following characteristics and relationships have been confirmed or established in this study:

1. Changes in the level of socialization, as measured by lessons and classes addressed in the SPPA are mixed for the areas considered.

   - The proportion of people receiving music lessons is continuing to rise but at a slower rate.

   - The proportion of young people receiving art lessons continues to increase.

   - The proportion receiving writing lessons is substantially up, especially among those of college age, as is the proportion taking acting lessons.

   - Over the past 20 years the proportion taking any type of dance lessons and art or music appreciation classes is more or less flat.

   - Overall socialization, across all types considered here, is up slightly in the past 20 to 30 years.

These trends are derived from an examination of cohort changes reported in the 1992 SPPA.

2. There are gender by socialization interactions in trends that could be important for future audience participation in the arts.

   - Music lessons, which had always been the runaway leader among socialization types are beginning to draw back into the crowd, especially for men where they lead the next three most popular socialization types (art lessons, writing lessons and art appreciation classes) by about 17 percentage point in the youngest age cohort. For women, however, music lessons continue to grow in popularity; approaching for the first time, the point at which 1/2 of the youngest age cohort (from 18 - 27 years of age) has had some kind of music lesson experience.

   - In the ballet and "other" dance areas there is little growth for men or women for the three youngest cohorts (all those 45 years of age or younger in 1992). In the

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youngest group of men only 6.6% had some type of dance lesson which is down from 9.2% among those who were 36 to 45 years of age in 1992. The comparable numbers for women are 39% for the younger and 37.8% for the older group; not a significant change in the last 20 - 30 years.

- The greatest increases are occurring for writing and art lessons, although the rate of increase had slowed since the major increases for "baby boomers" in the 1950's and 1060's.

All of these trends are important because of the relationship between socialization experience and current arts audience activities. Most of those in the survey have already had their socialization experience and their arts consumption patterns are more or less set, subject only to whatever change factors continue to influence consumption patterns among adults. Any attempt to influence future behavior as it is related to the lessons and classes discussed in this monograph must be aimed at the future.

Provided the relationship between current behavior and socialization experience remains stable, as it has for at least the last 10 years according to SPPA data, it will be possible to predict and possibly influence behavior by understanding the linkage.

The historic data show some clear relationships between socialization experience and current behavior, although interpretation of these relationships must always be tempered by the fact that no direct causal linkages has been established. The major findings of studies of both 1982 and 1992 SPPA data include:

1. People who have arts-related socialization experiences are more likely to currently pursue arts activities than those without these experiences.

2. The relationship between similar types of socialization activity and current pursuits is strongest, i.e., those with music lessons are more likely to pursue music-related activities, etc.

3. There is also a "halo effect" whereby any socialization experience is likely to be related to increased current participation across the spectrum of activity types.

4. Socialization that occurs at a later age has a stronger impact on current behavior than socialization that occurs when a person is younger. This may be a function of the recency of the experience and/or the fact that later socialization experiences are more likely to be voluntary.

5. Having more socialization experiences, i.e., in more time periods prior to adulthood, is indicative of higher levels of current participation.

6. Because there is a positive relationship between education level and socialization level, it is important to emphasize early socialization experiences because they carry more weight for individuals who do not go to college.

7. The relationship between socialization experience and current arts-related activity is much stronger when used to predict if an individual will have arts-related leisure activities and the general level of those activities than it is in predicting the specific pattern of activities. Although there is some evidence that people who had music lessons lean toward music-related activities, that people who had art lessons lean toward art-related activities, and from the 1982 data, that people who had ballet lessons are more likely to attend ballets, these trends are generally overshadowed by the "halo effect" of general socialization experiences.

8. In addition to current socio-demographic factors like income, location, marital status, age, and number of children, that help to predict current arts-related activities, the role of spouses was examined. In particular, the relationship between spouse's socialization experiences and participation was examined to identify any potential influence. These analyses suggest that a moderate increase in current participation results from the marriage of couples where only one person has had a socialization experience.

9. There is some evidence that the source of socialization experience is related to its effect on subsequent audience activities. Although the data are weak and not comprehensively analyzed, results suggest that if individuals incurred certain socialization experiences outside the school classroom, they may have a greater impact on subsequent behavior. Whether this is the result of the previously suggested voluntary effect is not determinable from the available data. This is one area where much more research is necessary before any definitive conclusions can be drawn.

Given this summary of findings, what are the implications for future arts-related audience behavior and for potential intervention into the arts education process?

Insofar as it is possible to increase exposure to the types of lessons and classes described in this study, it seems likely that audience participation can be increased among future generations of potential arts consumers. The expected impact of any such programs, however, must be tempered by the fact that most current participation is not explained by socialization experiences.

Any socialization experience appears to be a positive factor, but a certain amount of pinpointing is suggested by the survey results. Ideally, the results of the SPPA could be used for model building which might provide reasonable estimates of the effects of certain kinds of interventions. This model building would be the next step in the data analysis and would require a much more focused and rigorous approach to multivariate analysis than has been applied in this preliminary examination of the data. In addition, it is not clear that SPPA results will adequately support the kind of cause and effect analysis required to design effective intervention strategies.

But, the results of the present analysis suggest the following program implications:

1. Although conventional wisdom usually suggests that starting "them" young is the best approach, the SPPA data do not support this approach. First, those whose only socialization is prior to age 12 are less likely to be current participants than those whose socialization came later and more often. Second, historically, having socialization experiences during grade school years is not indicative of continued participation. For most lesson types well under half of those who have lessons before age 12 have them again in later years. Third, age difference are very important in the pursuit of arts-related activities of interest to the N.E.A. Most of the core audience activities are pursued by an older audience. This suggests that putting the socialization experience closer to the audience experience will be more effective. Therefore, a more reasonable target group for public programs would seem to be children of high school age and possible even of college age, just before they become self-supporting consumers.

2. Following on the first recommendation, because several of the socialization experiences seem to require a more mature audience, like art, acting, and writing lessons, it would be imprudent to force the issue before students are intellectually ready to take advantage of the opportunities. And, given that there are significant "halo effects" from socialization experiences, it would be more effective to provide them when their audience is more "available".

3. The question of voluntary versus involuntary is still unresolved, but some results suggest that voluntary is more effective. As a result it may be better to provide programs outside a more coercive school environment for maximum effect.

4. "Halo effect" also suggests that the specific nature of the program is not critical. Thus, in choosing specific programs, the emphasis should be on what is likely to be used in a given

environment rather than what is thought to be most effective for a particular art form.

Although the SPPA does not address all of the possible relevant arts socialization experiences listed in Section I and does not pursue the experiences it does address, it is still the best national data available to examine the relationship of socialization experiences to current arts activities. The analyses reported in this monograph provide a first step in that direction. It has been clear in each phase of the reported analyses where additional steps could be taken to explicate this relationship. As a result of what has been done, we have a better understanding of the nature of lessons and appreciation classes, how they relate to education level, and how they may effect current behavior.

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David Easton and Jack Dennis Children in the Political System (NY: McGraw-Hill Book Co., 1969, p. 7).

Richard J. Orend Socializaion and Participation In The Arts (Washington, DC: The National Endowment for the Arts, 1988).

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provides a clear example of the dominant pattern in this table. When neither husband nor wife has any socialization experience, 93.1% of the couples do not attend classical concerts. When both have socialization experience of any kind, only 71.4% do not attend classical concerts. This reflects earlier results for individuals which showed that any type of socialization experience would have a positive influence on arts-related participation.

Now looking at couples with mixed socialization experience, we see that 86.4% of the couples (both members) did not attend classical concerts when the woman had socialization experience and the man did not, and 79% did not attend classical concerts when the man had socialization experience and the woman did not. These results suggest:

(1) that socialization of one member, regardless of who, had a positive effect on attendance (93.1% versus 86.4% and 79%); and

(2) that socialized men seem to have a greater influence on classical concert attendance when their wives are not socialized than *vice versa*, 79% versus 86.4%. The difference, however, is not large.

This basic pattern applies in six of the nine core arts activities (jazz, musicals, plays, art museums, and historical sites in addition to classical concerts). It also applies when attendance is limited to just one event of any type.

These results are not inconsistent with earlier reported findings that married women are likely to attend more arts-related events and are more likely to have had arts socialization experiences than their husbands. These differences are controlled in this table.

In the other three activity areas, women are as likely as men to influence attendance within couples with different socialization backgrounds. Interestingly, these three activities are the three with the lowest overall attendance: opera, ballet, and other dance.

Table 5.4 presents the positive side of the effect of socialization differences. Whereas in Table 5.3 we examined the tendency of mixed socialization couples to stay away from each type of activity, in Table 5.4 we present results for those attending each type of activity in terms of socialization by gender patterns. We will use classical concert attendance as the representative of the basic pattern. When neither member has socialization experience, only 2.9% have attended classical concerts during the prior year. When both have socialization experience, 15% attended these concerts.

Table 5.4

Socialization and Gender Influences on Married Couples' Participation in Core Arts Audience Attendance--Positive Influence

	Percent of Couples Attending Events When--			
Live Performance or Exhibition Activity	Women Socialized and Men Not Socialized	Men Socialized and Women Not Socialized	Neither Men nor Women Socialized	Both Men and Women Socialized
Jazz	5.4	5.1	1.5	11.3
Classical Music	5.7	10.2	2.9	15.0
Opera	2.0	0.6	0.1	4.0
Musicals	9.1	13.4	5.9	17.5
Plays	6.7	10.2	3.5	14.4
Ballet	1.4	1.9	0.8	5.0
Other Dance	2.7	1.9	1.3	4.0
Art Museums	16.4	15.9	7.1	32.1
Historic Sites	29.5	24.2	10.6	42.6
At Least One Live Audience Event	44.3	51.6	21.6	66.2
Married Couples *	258	157	481	479

*Does not include couples where one member participated in arts events and one did not participate.

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As in Table 5.3, mixed socialization produces mixed results. When wives are socialized in some way and husbands are not, 5.7% attended classical concerts. This suggest that when one partner is socialized, in this case the wife, she can have a positive effect on attendance. Among couples where men are socialized and women are not socialized, the percentage of classical concert attenders almost doubles to 10.2%. Thus, when the man only is socialized, there seems to be a greater positive effect than when the woman is the only socialized member of the couple. This pattern applies, although somewhat less strongly, for attendance at musicals and plays, and for attendance at any one event regardless of type. The pattern is reversed' i.e., women are more likely to have a positive influence, for visiting historical sites (parks, neighborhoods, buildings, etc.). For the remaining types of activities, socialized men and women are about equally likely to positively influence their spouses into attending.

While the results for mixed socialization couples are suggestive, they are not definitive. Most couples share an absence of socialization experiences. When socialization exists most couples have major differences in the type and extent of socialization experiences, although the meaning of these differences is not clear. When socialization is present in both members, attendance is likely to be much higher. When only one member is socialized, attendance will be higher than for the unsocialized couple, but not as high as for the socialized couple.

When there are different levels of socialization, men are more likely to dominate the leisure pattern than women. This means that if the man has socialization experiences and the woman does not, the couple is more likely to pursue arts-related leisure activities in the majority of cases. A socialized woman is less likely to persuade her unsocialized husband to go to a concert than a socialized man is to persuade his unsocialized wife to attend a similar event. Again, these differences are not great, so it is difficult to identify a clear impact on current behavior among mixed experience couples.

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VI
SOCIALIZATION AND FUTURE ARTS AUDIENCES

The first five sections of this report look backward in an attempt to identify and validate the relationship between arts-related socialization experiences and current arts audience activities. Working within the limit of the data provided in the SPPA, the following characteristics and relationships have been confirmed or established in this study:

1. Changes in the level of socialization, as measured by lessons and classes addressed in the SPPA are mixed for the areas considered.

    - The proportion of people receiving music lessons is continuing to rise but at a slower rate.

    - The proportion of young people receiving art lessons continues to increase.

    - The proportion receiving writing lessons is substantially up, especially among those of college age, as is the proportion taking acting lessons.

    - Over the past 20 years the proportion taking any type of dance lessons and art or music appreciation classes is more or less flat.

    - Overall socialization, across all types considered here, is up slightly in the past 20 to 30 years.

These trends are derived from an examination of cohort changes reported in the 1992 SPPA.

2. There are gender by socialization interactions in trends that could be important for future audience participation in the arts.

    - Music lessons, which had always been the runaway leader among socialization types are beginning to draw back into the crowd, especially for men where they lead the next three most popular socialization types (art lessons, writing lessons and art appreciation classes) by about 17 percentage point in the youngest age cohort. For women, however, music lessons continue to grow in popularity; approaching for the first time, the point at which 1/2 of the youngest age cohort (from 18 - 27 years of age) has had some kind of music lesson experience.

    - In the ballet and "other" dance areas there is little growth for men or women for the three youngest cohorts (all those 45 years of age or younger in 1992). In the youngest group of men only 6.6% had some type of dance lesson which is down from 9.2% among those who were 36 to 45 years of age in 1992. The comparable numbers for women are 39% for the younger and 37.8% for the older group; not a significant change in the last 20 - 30 years.

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5. Having more socialization experiences, i.e., in more time periods prior to adulthood, is indicative of higher levels of current participation.

6. Because there is a positive relationship between education level and socialization level, it is important to emphasize early socialization experiences because they carry more weight for individuals who do not go to college.

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